

Sets in Order

35¢

The Official Magazine of SQUARE DANCING



VOL. XI NO. 3
MARCH, 1959

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Square Dance Date Book

- Mar. 14—Spring Warm-Up Dance
Union Bldg., U. of Utah, Salt Lake City, Utah
- Mar. 14—Southwest Festival
Elk City, Okla.
- Mar. 14—Central Puget Sound Council Spring
Festival, Seattle, Wash.
- Mar. 14—Spring Festival
Tuscaloosa, Ala.
- Mar. 14—8th Ann. Sinclair Promenaders' Fest.
Recr. Hall, Sinclair, Wyo.
- Mar. 14—4th Ann. Mississippi Festival
YWCA Gym, Jackson, Miss.
- Mar. 15—South Coast Spring Hoedown
Sunny Hills, Fullerton, Calif.
- Mar. 17—"Square and Round" Guest Caller
Dance, Fire Hall, Progress, Pa.
- Mar. 20-22—6th Ann. Calif. Convention
Sacramento, Calif.
- Mar. 20-22—9th Annual Festival, Yuma, Ariz.
- Mar. 21—"Merry Mixers" Guest Caller Dance
Victoria, B.C., Canada
- Mar. 21—Annual Spring Round Dance Fest.
Emporia, Kansas
- Mar. 28—7th Ann. Paws & Taws Jamboree
Colorado State Grange, Denver, Colo.
- Mar. 30—Virginia Stars Spring Dance
Annandale, Va.
- Apr. 3-4—12th Ann. Aggie Haylofters Fest.
CSU Campus, Fort Collins, Colo.
- Apr. 3-4—Annual Decatur Assn. Jamboree
YWCA Bldg., Decatur, Ill.
- Apr. 4—Northwest Spring Festival
Enid, Okla.
- Apr. 4—5th Virginia Reelers' Festival
Charlottesville, Va.
- Apr. 4—4th Minot Festival
Munic. Audit., Minot, North Dakota
- Apr. 4—Young at Harts 3rd Ann. Scholarship
Dance, Hart Hi Cafeteria, Newhall, Calif.
- Apr. 11—Alabama Jubilee
Birmingham, Ala.
- Apr. 11—Northeast Festival, Tulsa, Okla.
- Apr. 11—Kentuckiana Spring Festival
Freedom Hall, Louisville, Ky.
- Apr. 10-11—Eastern Div. Man. Fed. Spring
Jamboree, Winnipeg, Man., Canada
- Apr. 12—Denver Council Spring Festival
Denver, Colo.

Sets in Order

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and for the general enjoyment of all.

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Places are being reserved now. Train fare in full or a 25% deposit will place one on the reservation list. Balance will be due not later than May 1, 1959. Requests for further information should go to Carl Anderson, Train Director, 330 W. Cypress St., Redlands, California, telephone: PYramid 2-1693.

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Y'all just don't know what **real** square dancin' is 'til you cut a piece of this li'l ol' tune. Some say that the Georgia Jamboree takes up where the Alabama Jubilee left off, but we'll let **you** be the judge of that. Colonel BRUCE JOHNSON (suh!), Georgia's leading Cracker, does a real cotton-pickin' job of calling this dance and the SUNDOWNERS BAND made the dogwood trees bark when they belted out the bounce. No foolin', this here dance is more fun than an old-time Georgia barbecue.

* * * * *

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Better pin it down.

#214-45 CATTLE CALL—a singing waltz
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BOTH on one long-wearing, unbreakable, beau-
tiful 45 rpm record! Ask for #213-45/214-45.

Lloyd Shaw

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("From the Floor" is the Square Dancer's opportunity
to take "pot shots" at "Sets in Order" or the Square
Dancing picture in general. Send your comments to the
Editor, "Sets in Order," giving full name and address.
Unsigned letters will be disregarded.)

Dear Editor:

... On an item under the "Gems From
Other Publications" (S.I.O. January 1959),
here is a related item to the beer drinking ...
At our Air Base, Goodfellow, we organized
two square dance clubs last March, one at our
"Base Service Club" (no beer to be had) and
one at our "Non-Commissioned Officers' Club"
(with beer). The group at the Service Club is
still going strong. The one at the NCO Club
folded approximately 4 months later ...

M/Sgt. Vernon L. Pope, Jr.
San Angelo, Texas

Dear Editor:

... Having recently come to this country for
two or three years, I have rather luckily come
under the wing of Jack Moffett of Arlington,
Va.... As well as attempting to teach me
square dancing, Jack is also trying to teach me
calling ... W. Huggins, Washington, D.C.

British Joint Services Mission

**Seems we're importing quite a bit of British tal-
ent these days. Pete and June Sansom have made
their home in Florida while the Jimmy Morrisses
set up a camp site in California this month. Ed.**

Dear Editor:

... We do enjoy your S.I.O. magazine and
try to work out all the squares in the Workshop
section. Know how we puzzle them out? Well,
we have four couples of miniature dolls that
come one doll at a time in a cereal package.
We match them, men and women, and mark
each couple, 1, 2, etc., and put them thru the
figures. Surprising how some of the puzzling
movements will finally work out and then we
are ready to go thru with an adult set.

Mrs. John M. Ives
Lake Mary, Fla.

**We can see it now. Some sly promoter asks you
to put on a spectacular square dance exhibition
featuring 20 squares. Naturally, to work it out
you need dolls. Know any large family that can
use 160 packages of corn flakes? Editor.**

(More letters on page 42)



AS I SEE IT

bob osgood

March 1959

THE MATERIAL on the pages of this issue certainly fits into a catch-all-eight department of miscellaneous subjects. We thought you'd particularly enjoy the observations on present day square dancing made by Ted Kleinsasser who has lived for some time in the heart of the Great Smoky Mountain region where the natives take fierce pride in their way of life, and where the Appalachian Ring has been the only recognized form of square dancing for over three hundred years. Three years ago Ted and his wife Mabel persuaded the editor of their local paper, The Maryville-Alcoa Daily Times, to sponsor a course of free square dance lessons along the more contemporary lines. Just a short time ago they graduated the 2000th dancer under the program — all free to every participant and without compensation to the Kleinsassers. Their story which begins on page 10 served as part of their promotion for the classes and appeared in the Maryville-Alcoa Daily Times.

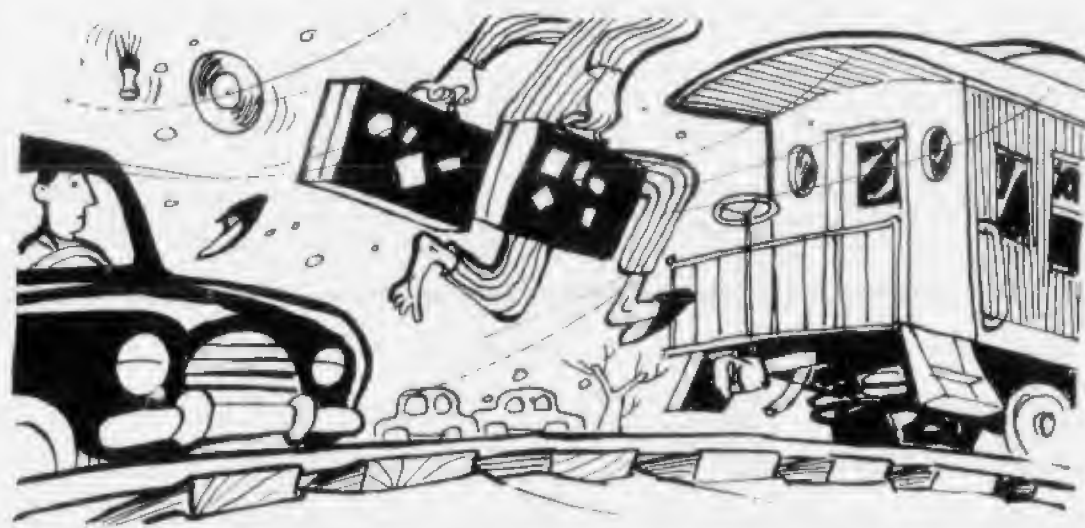
Along with our regular features you'll also find (on page 13) an interesting saga by Robin and Georgia Mooney. This was originally sent in as a letter but we felt that it was far too good to be restricted just to us and it was a bit too long for the letters column so we decided to publish it as an article. Their theme follows the "Getting there is half the fun?" idea and will ring a bell to a great number of you Square Dance commuters.

While on the subject of "Getting There" we've managed to have our share of nerve racking experiences on some of these traveling junkets over the years. The latest occurred just a month or so ago when we tried to set some sort of a distance record in a pocket sized tour lasting just a week.

Usually calling tours can be stretched out sufficiently to permit plenty of time for travel. For some reason we allowed ourselves just 11 hours to get from Ottawa, Canada to the dance

in Lake Worth, Florida, (near West Palm Beach). But why worry? All our flights were confirmed and in good order. Then the phone rang. It was 6:15 AM and our host for the past three days, Angus McMorran, said it was the air lines.

"Your flight's been cancelled due to freezing conditions on the field." "What," we asked, "are we supposed to do?" With a little luck, we were informed, we could get a plane later in the day and get to New York by 6:00 PM. 6:00 PM! We were due at the Florida dance at 8:00. A quick call to Montreal and we found that we could catch a 10 o'clock flight on Eastern Airlines. Next a check of the railroads and news that a train leaving at 7:05 could get us into Montreal by 9:15.



By this time it is 6:40. We're still in our pajamas. Nothing's packed, and the station is on the other side of town. Shades of Patton's drive across France, Revere's ride and other similar dashes as Angus handles the car through icy streets with us trying to finish dressing in the front seat. At the station by 7:04. Double parked in front of a line of taxis, a porter grabs our bags while we buy our ticket, and the gate guard flashes the red light to hold the train a minute more. We're breathing hard but we're still in the race.

It's 9:20 when we stop at Montreal. We're out and looking for a taxi in no time flat. Finally one stops. The French driver has a little trouble figuring where we want to go, but the five-dollar bill along with a bit of sign language does the trick. Slippery streets, early

morning traffic, bucket loads of snow and distance are finally overcome in a mad race that puts us in front of the Eastern Air Lines counter by 9:45.

All Eastern flights are cancelled.

Trans-Canada Air Lines comes through with a substitution, and with the help of two porters and three air line employees we clear customs, check baggage, buy new tickets and board our plane. Now we can rest for a bit. We will have missed our original flight from New York to Miami, but we're now scheduled on a National Airlines Jet leaving New York at 1:55. It's twelve noon when we land. A short walk to the counter and we're ready to check in. "We're sorry, but starting today that Jet flight leaves at 5:45 PM."

Another quick shuffle and we manage to shift to an immediate flight due into Miami at 6:00. Just time to phone Florida and then onto the plane. We're over the Miami Airport by 6:10, but circle the field for twenty minutes more. On the ground; a breathless committee of one grabs us and our luggage, hands us a ham sandwich, pushes us into a car, and we're on our way to Lake Worth some 60 miles further on. There's no light in back seat but we manage to dig out a reasonably clean western shirt, tie and pants and undergo a quick dressing operation reminiscent of "general quarters" back in the comparatively calm Navy days. With microphone in one hand and records in another, we catapult out of the car as we come to the hall. It's just 8:30 and we start calling the first tip. We can only imagine how it sounded, but take our word for it — we were never so glad to get to a dance.



Department of Dramatics

INCENTIVE ENOUGH for anyone to pack up and head for the National Convention in Denver the end of May will be the wonderful Pageant of dancing presented as a living part of square dancing today. One of the latest

additions is the group of Henry Ford dancers who will come from Dearborn, Michigan with a sampling of the Lancers and Quadrilles that they helped to perpetuate. We'd like to add our comment that there still is a need for certain types of groups to round out the program. Contra dancers who are heading for the convention, even though they may have less than five couples, and would be willing to put in a little practicing and provide a simple costume, are needed. Also, you experts at the Viennese Waltz (metronome 160 or faster, shortened waltz measure, various Viennese figures, etc.) who might be on hand and would be willing to dig up a costume of the period around 1860, are needed. Best thing to do is write Dorothy Shaw directly. Her address is: 1527 Winfield, Colorado Springs, Colorado.

Program Hints

FOR THOSE of you who conduct regular radio square dance programs over your local air waves, here's just one of many ideas that may help spark up the show and at the same time appeal to the non-dancing audience. We'll call it the pair-of-platters gimmick. As a regular segment of the show use twin-tunes starting off with one that is familiar to all; then, explaining that you're going to change lyrics a bit, switch to the singing call version of the same tune. Honeycomb, Alabama Jubilee, Basin Street Blues, Baby Face, Don't Blame It All On Me, and Margie are just a few suggestions. An occasional brief reminder that these calls actually tell the dancers what to do and the pointing out of a particular call to listen for will increase your listener's appreciation of what square dancing really is. You'd be surprised how many "non-dancers" will become immensely interested when they discover that square dance music isn't *just* "Turkey in the Straw" and "Skip to My Lou."

Philatelically Speaking

FOLLOWING our comments regarding a new commemorative postage stamp featuring square dancing (January 1959) we've heard quite a bit from dancers who liked the idea. From Edsel Hatfield, editor of Squares and Circles, and Jessie, comes a copy of their letter to Postmaster General Summerfield signed by the officers of The Greater St. Louis Folk and Square Dance Federation. A carbon

copy of a letter going to Congressmen Saund and Sheppard backing the idea was received from Hubert and Eva Potter of Riverside, California. We also were sent a copy of a letter from Dick Needham, Lancaster, Ohio, addressed to the Citizens' Stamp Advisory Committee telling them of the plan. So far no word from Washington — but these things take time.

How Old is a Square Dancer?

COMING UP to us during a dance in Tampa recently, a spry gray-haired gentleman asked if we had any guess as to the age of the average square dancer. Aside from a few rare instance we had to admit that we weren't too good at ages and could only guess that the mid-point might be somewhere around the 36 to 40 year mark. We knew that there were a great number of youngsters and for that matter a lot of senior citizens in the activity but age seemed to be a very unimportant factor. Just to underline this, our friend pointed to the square he'd been in during the last tip. "Like to guess the average age of that one?" The seven on the floor and the number three man standing beside me appeared just about the same as the great majority in the auditorium that evening. "58," we guessed. "Not even close," our friend chuckled. "Number four over there is 75. Lady number two, she's the youngster, is only 70. Our average — 72."

Still More Limericks

SPEAKING of Florida, we ran into two of our favorite people down there, Mr. and Mrs. Hal Brundage, affectionately called Mom and Dad. You might say that these two have retired to this land of sunshine but a busier retirement you've never seen. Literally thousands of men and women, having completed busy careers, have moved to Florida, and Dad and Mom being the enthusiasts they are devote a great deal of time each week to classes and fun dances for these people.

Dad, who really is "Dad" to callers Bob and Al Brundage, adds his contribution to the growing collection of Square Dance limericks.

Here's his effort:

There was an old caller named Dad
Who called for some years as a fad
Now he has a son
Who calls for the mon'
Enter lad. Exit Dad. Very sad.

Not to be outdone by Florida, Saginaw, Michigan dancer Claude Hales sends in this pair:

A caller; . . . one Martin MaGee
On his way to a dance chanced to see;
A black and white "kitty"
Picked it up out of pity
All he calls now is "Oh, Lonesome Me."
Leather-lunged caller McKay
Scorned the use of a mike and P.A.
Now his courage was stout;
But his voice petered out
And now he's called "Whispering Ray"

A post script from writer Hales says:
I'm getting behind in my dues
And the money I s'pose you can use
So here is my check
I'm paid up, by heck
Now, not a copy I'll lose.

and one from Helen Fosbury, Medford, Ore.
Pity the naive beginner
Who thinks dancing makes one get thinner
He gets broad as a beam
'Til he bursts every seam
Eating pot-luck on top of his dinner!

INVENTOR'S CORNER



**KING-SIZE, NO-MUFFLE
FILTER-TIP 'MIKE'**

This mike has a built-in filter capable of eliminating all muffled, mumbled, and meaningless patter from the caller's voice that tends to make dancing difficult.

It can also be adjusted to eliminate the caller's voice entirely if the dancers prefer.

**Submitted by Stan Burdick,
YMCA staff, Middletown, Conn.**

SQUARE DANCING

By Ted Kleinsasser, Alcoa, Tennessee

ALL TOO SOON it will be midnight. All evening I have been sitting in the balcony of this huge auditorium watching a fascinating spectacle on the floor below. I came because the events of the day nurtured an insistent curiosity which still seeks an answer.

Early in the day I was intrigued by groups of gay couples everywhere I chanced to go. On every corner, in every shop and store, in every restaurant, I encountered happy folks, attired in an ever-changing riot of colorful costumes, none exactly alike yet none completely different. Throughout the day their pleasant presence re-asserted itself time and again as I tried to dismiss them with a lightly tolerant smile. This, however, did not work.

I had been in this city before. Something different was taking place here this time. As the day grew older the vague feeling that this was something I should explore came into sharper focus. I looked in their faces and began to suspect that it might be something wonderful too.

As the shadows lengthened, the urge to know these people of the infectious spirit became a hunger that food alone could not dispel. The lights of the city came on as I drifted along with these strangers. Their movement assumed purposeful direction. For just a moment I imagined myself floating in a current gaining volume and momentum.

Unobtrusively, a lilting human whirlpool came along and engulfed me with a friendly, "Hi neighbor! Hurry or you'll be late." With quickening step I suddenly ceased to be flotsam in the stream but a living part of it. I felt a small thrill at the thought that I too might capture the secret of their infectious spirit.

Soon we were in this auditorium. By now I knew what was going on here. Even if I hadn't found these new friends the sign outside would have told me. National Square Dance Convention. The hall already was crowded. I wondered how they would handle such a crowd. How would they set up the circle of dancers with the floor so crowded. I supposed most of them would have to crowd to the walls while the ones in the ring took their turn. (Editor's note—In the Mountains of East Tennessee, the Appalachian Ring comprised of anywhere

from eight to twenty couples or more, long has been the only recognized square dance formation and still is used by most of the natives of the area.) I remembered a square dance I had attended at University of Tennessee. They, too, had a large crowd. They tried to solve the problem by putting a smaller ring inside the large one but before long, the two got mixed up and the whole thing became pretty confusing. I couldn't believe that these people would be satisfied with that after having gathered from thirty-eight states and Canada.

As I roamed around the convention hall I thought a little about other conventions I have attended and observed. I remembered the extra squads of police that were assigned to give courteous protection against those normally sober souls who wanted to "tear the town apart." Would these folk of the infectious spirit also have to make fools of themselves in order to have their fun? I moved about on the floor seeking the telltale signs of other conventions. As yet there were none. Everywhere the carnival spirit was rampant. Then I remembered that throughout the day these people had exhibited an amazingly hilarious sobriety. Would it continue through the evening?

Again I thought of other conventions, of smoke filled rooms, formal banquets, tensely serious meetings, and hotly contested elections — all breeders of human tensions.



I listened to the conversations around me and found myself drawn into some even before I realized it. The topics of conversation covered a multitude of subjects, most of them homely but interesting. I realized that here were folks from all walks of life drawn together by a common recreational interest engaged in the fascinating experience of discovering that they had many other mutual interests. Of such things friendships are made.

Like all conventions there were booths displaying the equipment and accoutrements of square dancing. There were costumes to fit the

taste and pocket-books of all. There were books and manuals of instruction, records with calls and without.

There was little time for these before the convention chairman mounted the platform to make his introductions. There was the usual speech of welcome by the political big-wig and it got the usual attention. There was the usual recognition of the committees in charge of the numerous arrangements and they received their well-deserved rounds of applause.

As the convention chairman began his introductions of the Master of Ceremonies for the evening dance, a new ripple of anticipation seemed to sweep the hall. The Chairman's recital of the qualifications seemed similar to others I have heard, but now there was rapt attention. I realized that we were approaching one of the highlights of the evening. Finally, the chairman introduced him as "Pappy," the Grand Old Man of square dancing. The ovation was spontaneous and sincere, the kind reserved for someone that is respected and loved very deeply. Was it possible that all of these people knew this man personally? I asked one of my neighbors.

"No, I've never seen him before," he said slowly as though he was searching for just the right words to make me understand, "but I've got his book. It's the first one written about square dancing and it's still the best one, and it's authoritative too. You should read it. You'd feel the warmth of it. Grand Old Man is right."

I remembered the cover of one of the books I had seen at one of the booths — Cowboy Dances. I am going to have another look at it before I leave. A fellow that can get an ovation like he got on the strength of a book must have something.

As the applause subsided the Grand Old Man stepped to the microphone and thanked them and then, raising his voice slightly, he called "Sets in order."

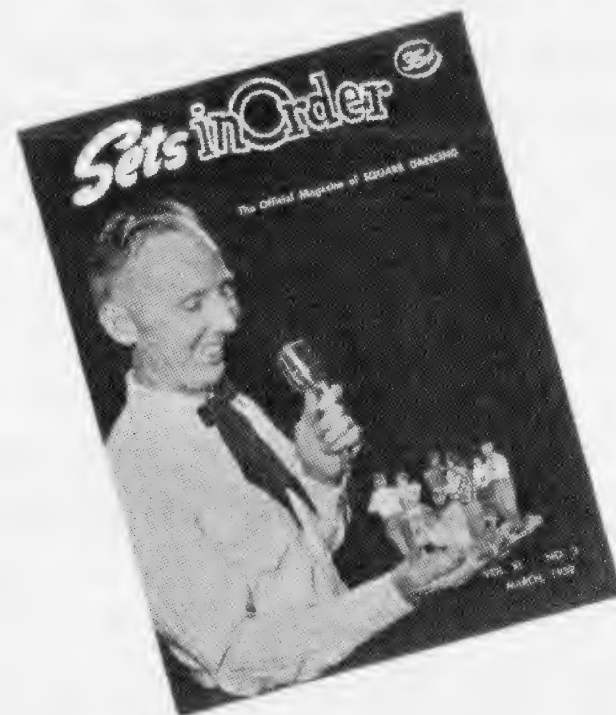
Immediately there was a flurry of activity as everywhere dancers arranged themselves into little groups of eight. No one seemed to be concerned about forming a big ring so I decided I'd better head for the balcony. Coming off the floor, several groups invited me to join them, real friendly like. I would have liked to too, but the way they were setting the thing up all over the floor was new to me and I was just too scared, so I came up here. By the time

I reached my seat, they were ready. The entire floor was covered by groups of eight people arranged in little squares. I estimated that there were about 500 squares on the floor and then I began to doubt my estimate. With eight people in each square, that's 4,000 dancers. Well, just a little while ago they announced that over 7,000 people had paid to get in. There are a lot of spectators up here in the balcony but there are more dancers down there, so I guess my estimate might have been too low.

Years ago I took part in a play produced by our school. I was reminded of that just before they began dancing because there was a New England Quadrille in it which used exactly the same formation that these dancers were using. I didn't like the Quadrille. It might have been fun if it hadn't been so stiff and formal, just like a precise drill and full of bows and curtsies. Before the music began I wondered if that was the way these people would dance.

When the music started, I recognized the melody at once. It was "The Arkansas Traveler." Even before the call began, the dancers began swaying back and forth in time with the music.

ON THE COVER



Often when the dance is rolling along and the dancers lose themselves in the joy of the dancing, the caller is said to "have the dancers right in the palm of his hand." Here, Sets in Order photographer Joe Fadler depicts the saying with the aid of a bit of inspiration from the Champaign (Ill.) News-Gazette. Our caller is Wes Hill and his dancers are members of the Double Elbow Club.

Then the caller began to call. He never stopped until the dance was finished. It was a continuous patter of words always in perfect time with the music. Now and then I heard a familiar word or phrase, like "Promenade," "Grand Right and Left," and "Do Si Do." These meant something to me because they are used by our callers in the Smokies. Every time I heard any of these calls, I watched the dancers very closely. The movements that followed these calls were exactly like ours in the Smokies.

But he also used a lot of calls that I have never heard before. These didn't mean much to me. There were callers from different parts of the country. Their style of calling differed quite a lot but they, too, were all using a lot of calls that were unfamiliar to me. Allemande Left is one of them. That is one that is never called in the Smoky Mountains Rig Ring. I know what that one means now. I think I've figured out some of the other ones, like Ladies Chain and Allemande Thar, but I'm not sure because they don't always do what I think it is when they are called. There must be some trick variations that are too hard to figure out by just watching.

* * *

I have been here for more than three hours. It has been fascinating to try to figure out these new calls by watching the dancers. But don't get the idea that all my attention has gone to that. That is just a part of it. The beauty of their dances has held me much closer.

Not so long ago one of our national pictorial magazines carried a picture which was described as a study of color in motion. It was a color time exposure made at the annual Ak Sar Ben Square Dance Festival of some 2,000 dancers in Omaha. That was an interesting picture and colorful too but it just couldn't do justice to the myriad colors that parade down there tonight. The four-couple set which these dancers use seems to lend itself perfectly to complete symmetry of motion. Combine that symmetry and balance with all the colors and innumerable patterns and dance figures that these dancers describe with complete ease and it really is something that you can just keep on watching for hours.

But there is something that to me seems even more significant and which keeps me puzzled. These folks aren't even conscious that they are putting on a tremendous show. They

are having one whale of a good time and they are gaining new friends every minute. But beyond all this, I have the impression that they are getting a lift out of this affair that transcends the fun they are having and even the friendships they are building. Maybe they can't define it either, but they are getting something else and I wish I could put my finger on it.

There is an old timer sitting next to me who seems to be getting the same lift and he puzzles me. He hasn't said a word but his glowing eyes and frequent grunts of approval are eloquent testimony of complete exhilarating appreciation. His costume is as elaborate as any on the floor. He has caught me studying him several times, so I guess I'd better introduce myself and explain.

"Tennessee," he remarks reminiscently after the introductions, "They square dance there. Why aren't you down with the rest?"

"Well, to tell the truth, I thought I knew all about square dancing but what they are doing down there makes me wonder whether what I have done back home is square dancing at all."

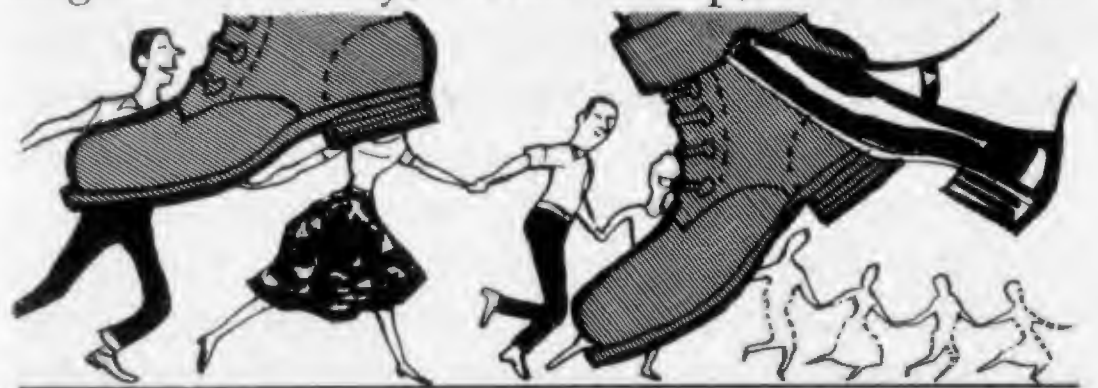
"I'll bet you live in the Smokies," he cracks at me.

"Does it show that much?" I thought I spoke a pretty fair English.

"I spent some time in Tennessee a couple of years ago and saw some of your Smoky Mountain Square Dancing. That's how I knew." He chortled a little. "Don't you apologize about calling your dance a Square Dance. Sure, it's not like what you see here tonight. The America of today isn't like the America of 1800 or 1700. I call what these dancers are doing 'Modern American Square Dancing' and a truly American Folk Dance because it expresses our development as a country and is living proof of one of our great traditions."

He's warming up now.

"Your Smoky Mountain Square Dance or Running Set, as 'Pappy' calls it in his book, is one of the oldest dances known. The famous English authority, Cecil Sharp, in his book



'The Country Dance Book,' gives some pretty conclusive evidence that your Smoky Mountain Dance came from the hills of Scotland and Northern England as long ago as 1650. At that time it was called simply 'Country Dance.' The term 'square dance' hadn't been invented yet and wasn't until many years later."

"You ought to read 'Pappy's' book. He traces what you see out there right back in our history and he concludes that the main contribution to what they are doing came directly from your Smoky Mountain Dance. You can call it square dancing any time you choose and you're right. Only I wouldn't call it an American Folk Dance with the same meaning that I call what they are doing the American Folk Dance. Your form is more accurately called an Old English Folk Dance."

I think I am beginning to see his point of view but he's really steamed up now so I don't interrupt.

"It's easy for me to just sit here and watch. I see more than just a bunch of people from thirty-eight states having a wonderful time."

I'm alert now. He must be seeing that additional lift that has had me puzzled all evening. Maybe he can put it into words. I'd better let him go on.

"Yes sir, Mister, I see more than that." That glow in his eyes is back now. "I see a great American tradition in action. Through the years we trace with pride the ability of this nation to assimilate the cultures of all the people that came to our shores. Other nationalities have called America the melting pot of all the cultures of our immigrant forebears. I like to think that in the melting process we have been able to retain a lot of the good and discard most of the bad in each. That's what makes a people great."

"That's exactly what has happened in the development of what they are doing out there and it's still going on. From the courts of England and France, by way of the New England Quadrille, you can find the beautiful symmetry and many of the graceful movements out there, but the snobbish formality and stiffness has vanished. From the countryside of Scotland, and England, by way of your Smoky Mountain dance, you can see color, easy grace, and freedom of the spirit but gone is the boisterous rowdiness which marked some of the old country dances. Look at the Allemande

Left. It came from Germany. Hear that call 'Throw in the Clutch'? A few years ago that was as modern as tomorrow."

"Whether they know it or not, those square dancers down there are promoting and preserving one of the greatest traditions of our nation, — mutual respect for, and appreciation of the good and decent in the life of every individual, no matter who he is or where he came from."

Oh, yes! You remember I wondered if this convention would remain sober? Well, what do you think?



By Robin and Georgia Mooney, Orleans, Calif.

WE KEEP saying we're going to dash off a note to you. And then after reading what Chuck Jones had to say about impractical hobbies — square dancing and sports cars — in the December issue, we said, "Yes, we *must* write." You see, *we* love square dancing, *my husband* loves his Austin Healy, and we have three children *we're* quite proud of, too. The five of us travel 80 miles round trip twice a month to square dance. I might add, we don't have to carry around a 40-cup coffee maker, but the Healy is only a 2-seater, and people are always curious to see how we all manage to get inside. We do! No explanation.

Well, we still hadn't gotten around to writing to you when something occurred that really cinched it. Our club members, the "Trinity Twirlers" of Willow Creek were invited to a New Year's Eve dance by the "Humboldt Hoedowners" of Fields Landing. This is about 90 miles from where we live. And the following will give you an idea what some people go through to get to a square dance.

Full of enthusiasm we started off, this time leaving the young'uns with Grandma. About 30 miles from home we came to an abrupt halt; a rock slide across the road and no way around. Well, what to do! My husband had been out yaking with some of the other motorists when he came dashing back to the car

and said, "We're going over Red Cap Mountain." I'd heard of this road. Some of the local loggers had been logging up that way and I believe originally the road was built by the Forest Service. So we back-tracked the 30 miles we had just come, past our house a mile or two, and turned off the highway to begin our trek over this mountainous detour. There were three fellows in a '58 Ford Ranch Wagon following us, because they, too, wanted to get through and didn't know the way over this road. At the time we were under the impression my husband did.

After about five miles we made a right-hand turn and my husband drove confidently about two or three miles down this road until it came to an end. If the Healy had been a little higher off the ground I think he would have crawled under it. Any minute I expected one of those three fellows to sock him. Well, we managed to get turned around and back up the road to where we saw a lighted house. Upon inquiring my ever-lovin' found that one of the occupants was just preparing to leave, and since we saved him a trip down to that slide and back again, he volunteered to lead us through this—ahem—road. I might add, he had already begun to celebrate the New Year, so we crossed our fingers hoping he knew where he was going.



Things were going fine, and I was beginning to think this wasn't such a bad detour after all. Then our guide pulled over and we all stopped. He said to go on ahead, we couldn't get lost now, and that he'd be along shortly. So off we went, us in the Healy again in the lead. The further we went, the worse the road. There were mud holes you could float a battleship in, and all kinds of roads turning off to the left and right. Remember, I said this was logging country and the month was December. If you've ever been in an area such as this you will fully understand the

surroundings. And besides the mud, we were now in heavy fog. You could hardly see the road, and didn't know if it was the right one. We just kept taking the road that looked the best. Then we came to a fork and couldn't decide which one looked the best. While we were sitting there trying to decide, our guide overtook us. Saved again! Of course he wasn't sure, but decided we'd take the right turn. So here we went again, miles and miles of the same type of road, just knowing that we couldn't possibly make it through the next mud hole . . . but we did.

Guess our guide was getting dry again, because he pulled over and stopped and said, "The road's good from here on, just a little hill and then you drop down into the valley and the highway." So smiles were flashed all around, we were all relieved, and after shouting, "Happy New Year," we took off again.

Well, the picture looked brighter. We started up the little grade and then we started down. "Oh, oh, seems like we're going up again; now down; now up. We're still going up." But there was no place we could have turned by mistake. And now we were going through snow, about 8 inches of that cold, white stuff. We rounded a turn and what do you think — another fork in the road. Again we sat waiting and here came our guide again. And again we took the right-hand fork. I think this fellow really knew where he was going now. That cold air was enough to clear anyone's head.

Here we were, a three-car caravan again. Not long after we missed the headlights behind us. We stopped and waited and no Ford. Well, we couldn't leave them sitting on that mountain if they were stuck. So we went back. We found them trying to get up a hill, but the snow was just too slippery. They finally got a chain on one wheel and just as we started off, here was our guide back looking for all of us. We turned around all started off again.

No one got lost again and about eight miles from the highway we met some darned fools going through the opposite way. At the highway we thanked our guide and wished him a "Happy New Year." The Ford stopped for gas and we shifted into high as we still had about 75 miles to go to our square dance.

The rest of our trip was uneventful compared to our 55-mile detour. People might think we were foolish if they knew this detour

brought us back on the highway just two miles beyond the slide. But we were pretty pleased with ourselves when we were informed later that nothing smaller than a pick-up truck could make it through on that road. I'll have to admit I have a little more respect for *our* Austin Healy than I had previously.

We didn't make it to our square dance until 10:30, but had a grand time from then until midnight.

There's a dance in Ashland, Oregon soon, which is around 150 miles from Orleans. We're going to do our best to make it.

We already have an "idiot" badge; isn't there a "moron" badge or something similar for people like us?

How about hearing from you? Every so often we'd like to publish GETTING THERE IS HALF THE FUN? and we have a hunch there must be some horrendous stories and terrible tribulations accompanying the simple act of travelling from warm little house to warm little square dance. Let us hear from you. Editor.

WINTER JAMBOREE IN EUROPE

By Fran Scott, Wiesbaden, Germany

THE EUROPEAN Association of American Square Dance Clubs (EAASDC) trailed up autobahns socked in with fog and rains to attend their Winter Jamboree in Frankfurt, Germany, with Beaux and Belles as the host club. In contrast to the gray outside, the dancers found a blaze of indoor "sunshine" from powerful spotlights, inspiring for them the first perspiration since coming to Europe!

Spots, mikes, wiring and German technicians ranged the full length of the hall under the supervision of the local newsreel company, "Blick in die Welt" (translated, "A Look at the World"). Throughout the two sessions, afternoon and evening, cameramen used most of their footage on the cowboy boots from the height of the highest heel and the swirling petticoats and pantaloons about which so much comment was made by Europeans when the group appeared at the Fair. Before a square was well along there was a man with a camera, flat on his back on the floor, reeling away!

Freeman Sattelmaier, Air Force and Hal Wojahn, Army, Beaux and Belles callers, were M.C.'s at each of the sessions with the able help of callers from Wiesbaden, Ramstein, Hanau, Rhein-Main, Heidelberg, Mannheim,

Bad Kreuznach and Dreux (France). With the theme as, "Memories, 1890-1910," a Gay Nineties Revue, the men on bicycles and the gals in bustles made a square worth remembering. They were accompanied by a barbershop quartet, on key occasionally, and calling to the strenuous strains of a saloon-type "pianny." George Emericks, president of the host club, called a halt to serve coffee and apple tarts.

The passing parade of new faces brought in by the latest classes and the absence of old faces because of rotation of military assignments, are a challenge to keep enthusiasm at its peak. People in the service sometimes have the reputation of enjoying things to their fullest, in which square dancing is a wonderful element, providing exercise for this quality.

Because of the winters over here we stretch the winter and spring jamborees about 4 or 5 months apart. Our Spring Fling will have the Mannheim Mixers for their hosts next April. Meanwhile, we don't exactly hibernate, for neighboring clubs get together and everyone looks forward to word or sight of square dancing friends during the winter months.

ROUND DANCE FAVORITES

Asked to choose "up-coming" favorites in rounds, leaders from all over the country have chosen the following round dances for that category: For Square Dancers (Not Too Difficult), 1. Trudie, 2. You Can't Get Lovin', 3. (Tied) Old-Fashioned Two-Step and Left-Footed One-Step, 4. (Tied) You'd Be Surprised, Cinderella Waltz and Lovers' Two-Step. For Round Dancers (More Difficult), 1. (Tied), Sorrento and Desert Song, 2. (Tied) Waltz Caress and Golden Anniversary.

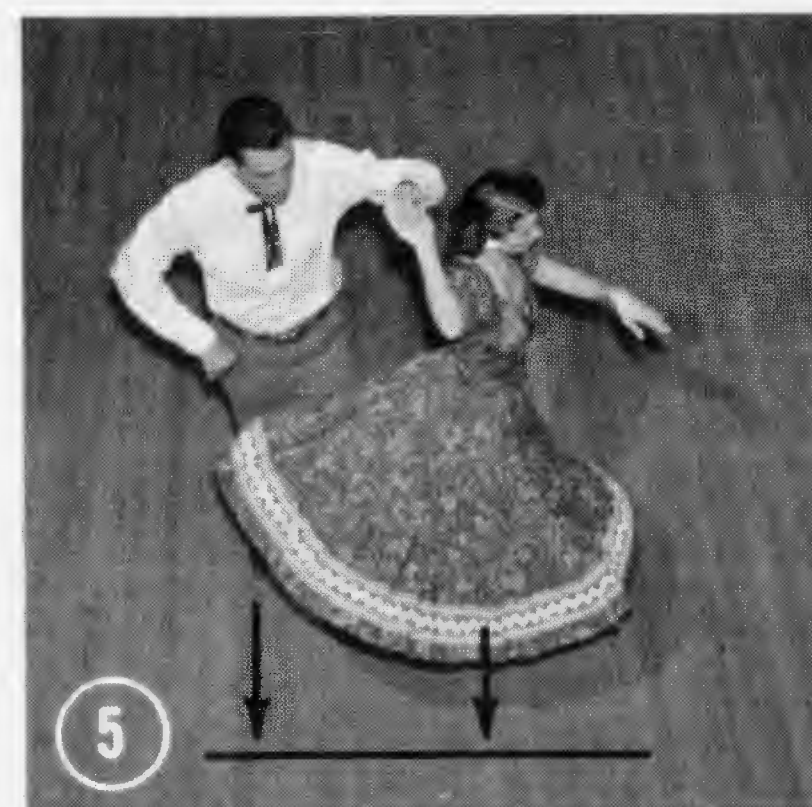
More and more associations and publications are making choices of Rounds of the Month in an effort to balance the round dance situation in local areas. At press time, these were some of the choices: No. Calif. Callers' Assn., Rose Marie; Chicagoland Round Dance Leaders' Assn., (Easy) Lover's Two-Step, (Harder) One Kiss; Ariz. Round Dance Leaders, (Easy) Rick Rack, (Harder) Waltz Caress; Birmingham (Ala.) Square Dance Assn., Rose Marie; Square News of Ind., You'd Be Surprised; Bow & Swing Mag. of Fla., Trudie; R.D.T.A. (So. Calif.), (Easy) Cinderella Waltz, (Harder) Butterfly Doll. These choices were all for the month of January, 1959.

STYLE SERIES: SASHAYS



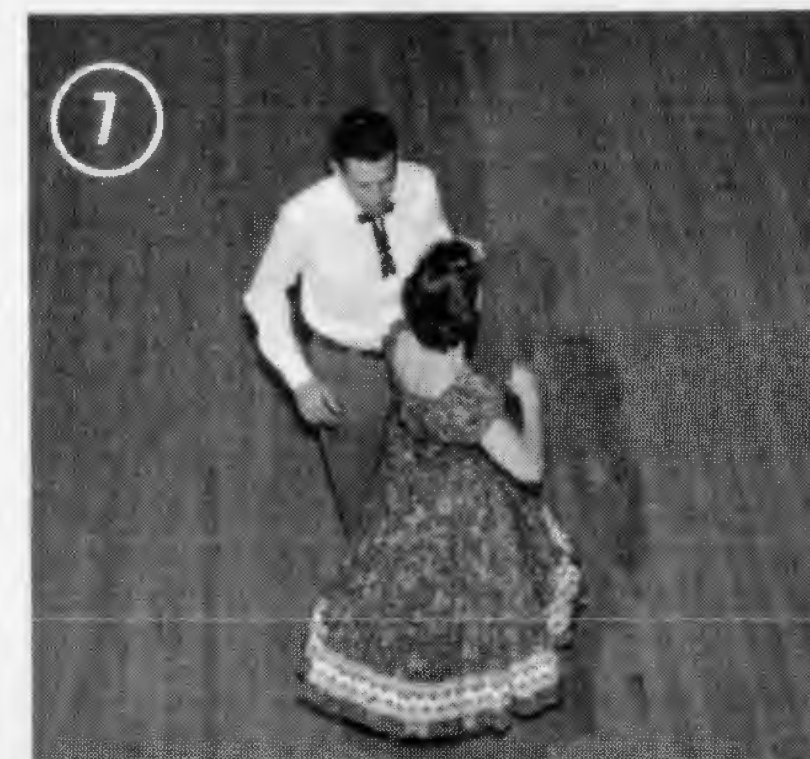
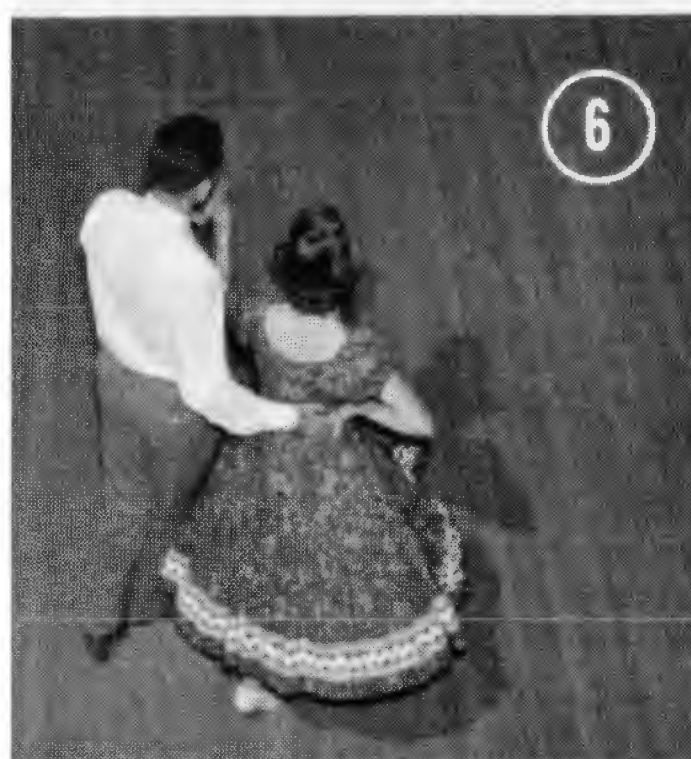
FROM THE traditional sliding step or chassey found in the simple Virginia Reel come a host of sashays designed primarily as a method of transposing partners from one side

to another. One of the simplest forms is the old call: "Sashay partners half way 'round." The ladies (1) walk or slide to the left in front of the man while each man moves to the right behind the lady. To "resashay" (2) they retrace their steps, lady moving right in front



of the man and the man moving left behind the lady. A "swing sashay" can materialize from a regular waist swing (3). While at a point facing out from the desired spot of completion the man retains the lady's right hand with his left (4) and the lady right face turns

under the man's arm to finish with the lady on the man's left side (5). A simple "rollaway with a half sashay" can come from a courtesy turn (6) when the lady simply left face rolls across in front of the man (7) to end on his left side (8).





There are several partner-changing half-sashays from an allemande thar figure (outlined photo). The simplest might be the "half sashay, slide the girls to the middle." Having been in the center, the men slide to the outside and the ladies to the center, face-to-face

without rolling (9) so that on completion the ladies are making the star and walking forward and the men are on the rim and backing up (10). In "eight spinaway with a half sashay" the dancers start from the same allemande thar figure and the men left face roll to the outside



and the ladies left face roll to the inside (11 and 12) where the ladies make a left hand star and move forward and the men are on the rim moving backwards (13). Starting again from the allemande thar for the "eight roll-away with a half sashay," with a left arm swing

the men move to the outside and the ladies to the inside (14). At this point each dancer does a half left face turn (15) and joins right arms (16) with the ladies in the center, moving forward and the men on the rim walking backward.



HOMES FOR SQUARE DANCING Part IV

MANY PEOPLE in the Fresno, California area thought it would be nice to have a special "home" for square dancing but no one did anything about it until live-wire Bob Anderson found that he could get a lease on a deserted private-school building. There wasn't much to offer in the weed-grown, run-down accommodations but ingenuity and plenty of nerve served to convert the set-up into a suitable and attractive spot, the Fresno Barn.

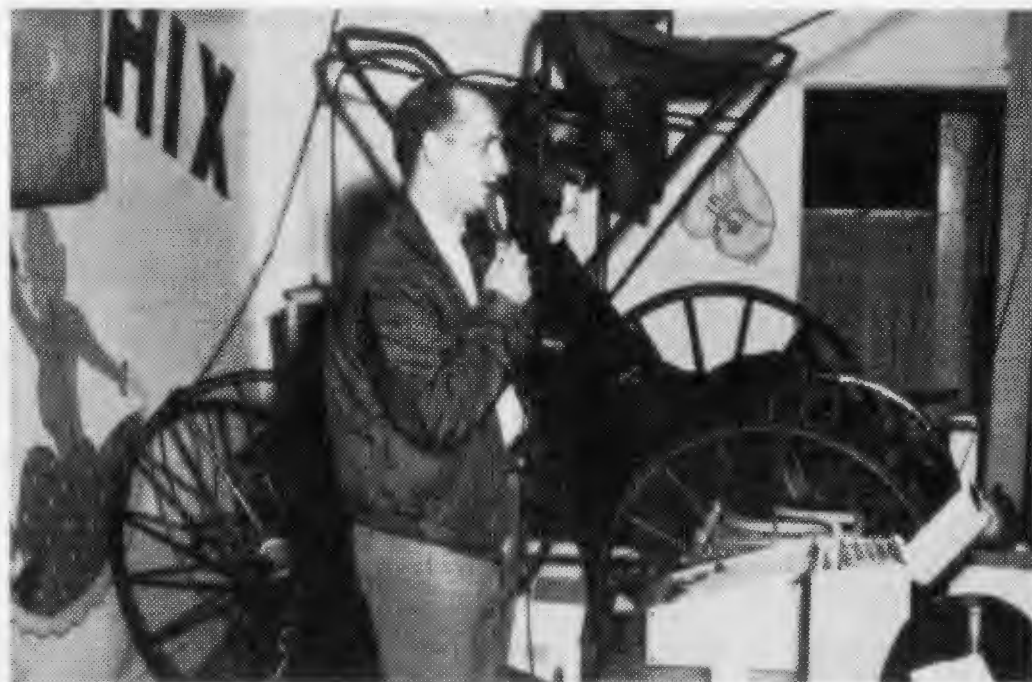
Bob has put a lot time and money into the project and expects nothing more from it than a good time. Many of the dance clubs have helped him by donating their Saturday P.M.'s to offset labor costs. In turn, Bob has given them cheap rental to balance club budgets.

The place is used exclusively by square dance groups and is booked every night. In fact, you will find callers and dancers there almost any time on Saturday doing odd jobs, planning decorations for a party or just visiting. The unkempt lawn is shaping up into a spacious parking area and the large, well-kept lawn in back of the hall offers possibilities for out-door summer parties.

Only one building has been converted at present but if the need should arise, more classrooms, offices, etc., can be fixed up.

The interior of the hall boasts many interesting relics, such as the old surry on the caller's stage, kerosene lanterns made into light fixtures, guns, old telephones, picture clocks that chime on the hour, etc. —Cleo Harden

Arnie Kronenberger calls against a setting of an old-fashioned surry in Anderson's Fresno Square Dance Barn.



Leon and Mabel Rosa survey their lovely Idaho hall.

The Mabeleon, Caldwell, Idaho

Leon and Mabel Rosa of Caldwell have built a modern dance hall on ground level with their home. It is called the Mabeleon, to be pronounced "Mabel-On," and can accommodate nine squares.

The "barny" atmosphere has been omitted entirely and emphasis placed on everything being of the latest design and arranged for the comfort of the dancers. To avoid complaints from the neighbors, it is sound-proofed. A natural gas furnace keeps it warm in cold weather and in the summer it is cooled by two refrigerator-type air-conditioners.

Fluorescent lights provide dim, bright or colored lighting. A built-in P.A. system with speakers installed with diffusers in the ceiling and a built-in monitor for the caller gives the best sound at every place in the room, with no echo or feed-back.

Complete kitchen equipment, including folding tables, chairs, dishes, etc., for nine squares, is provided. The hardwood floor is designed for dancing, with a slight spring in it to ease tired feet.

Leon Rosa is at present calling for four clubs in this pleasant spot and with his taw, Mabel, leads a round dance club. This, with their classes, keeps them and the hall busy almost every night of the month.



PANELS AND FORUMS FEATURE OF NATIONAL CONVENTION

By Harry Sherman, Chairman,
Denver, Colo.

VALUABLE "sit-down" sessions are scheduled for the 8th National Square Dance Convention in Denver, Colorado, on May 28-30. The following listing will give an idea of the number of informative sessions which will be available. Times will be announced later.

**Music and Records; their Part in the Activity
Convention Organization (National)
Callers' and Dancers' Relationships
Sewing and Dressmaking
Round Dance Panel
Organization of New Clubs
Professional Callers' Roundtable
Publishers' & Editors' Roundtable
Square Dance Camp Leaders
Convention Bid Committee (National)
Square Dancing International
Roundtable for New Callers
Spectacular Style Show
Footnotes before the Footlights
(Future of Square Dancing).**

Each panel will have a moderator and four panel members. The moderators will be from this general area, with the exception of the one for the Editors' Panel. Each panel will last 1½ hours; there will be host groups to handle seating, etc.

Footnotes before the Footlights is not a panel as such but will be more of an informal "lecture" on the future of square dancing. It will be held in the theatre part of the auditorium where there is ample and comfortable seating. The Style Show will be held in this same theatre and will feature professional callers' wives as models.

Use the registration blank below and send it in today—or, better yet, use one of the large official blanks if you can.

NATIONAL CONVENTION TID-BITS

Reports from National Convention Committee personnel at their meeting on January 11 in Denver revealed exceptionally fine organization. For instance, the Publicity Committee reported on a general mailing, inviting dancers and leaders to the Convention, which went to 10,000 couples. The Colorado Motel Assn. has been induced to distribute flyers and registration blanks; will run a story in their next publication; The A.A.A. has furnished official Colorado publications for distribution.

* * *

On Sunday, May 31, a Convention finale is promised in the form of a square dance in beautiful Estes Park. Beginning at 8 A.M., buses will load for the trip which will be made by way of Berthoud Pass and the Trail Ridge Route with arrival at Estes about 3 P.M. A barbecue will await the delegates, and will be followed by square dancing.

* * *

The Overseas Committee has mailed 267 registration forms to overseas dancers, with almost 100% response. An estimate is sought from the European Assn. of American Square Dance Clubs on the total number of dancers who may be expected to rotate to the U.S. by May. The Overseas and Program Committees are working together to plan an evening of dancing, using all present and former Overseas callers who can be present.

Rush to the Rockies - May 28-29-30, 1959

8TH ANNUAL NATIONAL SQUARE DANCE CONVENTION

CITY AUDITORIUM, DENVER, COLORADO

ADVANCE REGISTRATION APPLICATION

Return form to: Registration Committee, 225 West Colfax, Denver 2, Colorado

Name _____ and _____
(His First) (Her First) (Last)

Street _____ City _____ Zone _____ State _____

No. of Children coming _____ Ages _____

No. of Registrations per day: Thursday _____ Friday _____ Saturday _____

DO NOT WRITE
IN THIS SPACE

NOTICE: IMPORTANT. READ CAREFULLY: Convention delegates are asked to send advance registration, \$1.00 per day (\$1.25 at the convention) with requests for housing reservations. Register early for best accommodations. Due to time requirements, no advance registrations will be accepted by mail postmarked after May 1, 1959.

Registrations for _____ Adults at \$1.00 per day each _____ \$ _____

THE BOOT IS ON THE OTHER FOOT

Or—What do the Men Like to Wear for Dancing?



RECENTLY an article on women's dancing footgear appeared in *Sets in Order* and attracted wide attention among the readers. Loath to leave out the men, we have conducted a nationwide canvass among active male dancers, with some fascinating conclusions being drawn.

High-topped boots still seem to be the odds-on favorites among the men, having dominated 55% of the poll! Some of them tempered this choice by saying that sometimes they preferred another type of shoes for certain occasions — one, for instance, likes moccasins on wooden floors; another likes dancing oxfords for round dancing, high-topped boots for squares.

The next favorite was the cut-down boot, boot-shoe, or whatever it may be called, which comes only to ankle height and has elasticized sides or gores. 24% of the men preferred these. Next in prominence—and mainly among teachers and enthusiasts of round dancing—were the dancing oxfords, designed especially for dancing but not necessarily for square and round dancing.

Plain oxfords and moccasins tied in the final category.

Now for some of the specific reasons given by these men for their preferences — and keep in mind they are all very busy dancers and callers who average a lot of boot time.

High-Topped Boots

I have talked to several doctors about boots and they tell me boots help a person posture-wise. They have a tendency to make you want to stand more erectly and for myself I find that is true. I used to be troubled with my back and upper legs getting very tired but since I've been wearing boots I am not bothered. As for wearing qualities, I have a pair of boots over five years old. I have worn five pairs of half-soles and the tops are still O.K. As far as I am concerned, boots will outwear shoes 3 to 1.—Florida.

Boots are authentic western wear and are colorful. Even though the initial cost may be

high (\$40.00 to \$50.00), they will outlast a cheaper pair. I have worn one pair for the last 10 years. They are easy to shine and so always give a nice appearance.—California.

In Arizona boots are commonplace and I find that an inexpensive pair is more comfortable than a pair for which I paid \$30.00. Occasionally I wear colorful Mexican boots.—Arizona.

I'm pretty heavy and boots give me good support for my feet. I don't tire nearly as much as with other types of shoes. I buy a pair about every two years but they last much longer than that. Many of the boot manufacturers will take your worn-out boots and re-build them for a nominal fee. The tops remain good and for about $\frac{1}{4}$ of the cost they can be made like new.—Arkansas.

I wear high-topped boots for everyday wear (even to church) because they are so easy on my feet. No one seems surprised or curious to see them and I've never been embarrassed by it. I buy 2 to 3 pairs a year.—Nebraska.

Boots are very comfortable, provide ample support, fit in with the rest of the western outfit. There are many styles and sizes. Almost everyone should be able to be pleased. I have bought four pairs in 10 years.—Washington.

Boots provide comfort and atmosphere, especially at one-night dances. I believe most men do not realize that a high-heeled boot can be comfortable to dance in — *when* it is well-fitted.—Alabama.

Having been tailor-made for my feet they are the most comfortable footwear I own. Beyond that, however, I like the way they tilt me forward slightly and keep me balanced on the balls of my feet. I suppose few men are willing to spend \$50.00 for such boots but I've always been happy that I did. They last me about five years.—Connecticut.

I call and wish to appear fully western styled in my clothing. I replace my boots about every four years.—Michigan.

I have always danced with the weight on the balls of my feet and originally wore boots

for that effect. I've danced in them for eight years now and if I dance without them my leg muscles hurt. I also like the strong, built-in arch. I don't get expensive boots but they last me about five years.—New York.

High-topped boots are my favorites because they are more comfortable for me. They also look nice and fit in with square dance atmosphere. I get a new pair about every year.—Texas.

So much for our high-booted gentlemen, the majority leaders. Now we'll see what makes some of the others choose the footwear that they do.

Oxford-Type Boot Shoes

They're light and the better grades are as comfortable as regular shoes. Mine last about three years.—California.

They give the appearance of high-topped boots but none of the discomfort. They have a neat look, too. I buy two pairs a year.—Indiana.

They are western in style, yet have low heels and low uppers which are more comfortable for me. My pants always get caught in boot-tops. Many times I see men wearing brown shoes with black outfits and vice-versa. It upsets my conception of proper accessorising! —Illinois.

The shoe boot looks western but does not bother the calves of my legs. A pair lasts me about five years. I wish boot companies would make the different style boots in all widths as well as all lengths!—Nevada.

The gore boot gives good support around the ankle but is not as heavy as a full boot. I buy a new pair every year.—Utah.

Dancing Oxfords

I like them because they are light and flexible. For ease, comfort and smoothness in dancing, men should take a hint from the women and get *rid* of their stiff-soled boots. Dancing oxfords admittedly will not last as long as boots, however.—Pennsylvania.

Dancing oxfords can be used conventionally as well as for dancing.—Georgia.

Moccasins and Plain Shoes

Moccasins are light and easy on the feet. There is also less danger of hurting the gal if you step on her foot. Once anyone tries them, he'll never dance in anything else.—California.

I find plastic moccasins the most comfortable. It is ridiculous for men to torture them-

selves, tire themselves and sweat up their feet encased in heavy leather in order to satisfy Sir Fashion. I attended the Atlantic Convention in Washington, D.C., with 2800 other people, wearing my soft moccasins. I thought I was the only odd-ball there until about the fourth evening I discovered another sensible fellow wearing moccasins.—Florida.

Boots are not adjustable like regular shoes. Also the tops make my legs uncomfortable unless I wear long socks with garters. It just isn't worth it. I wear the same kind of shoes for dancing or calling that I do at the office. —Connecticut.

I find plain shoes the most comfortable for me. I don't care for cowboy boots at all. —Massachusetts.

One chap from Texas—and what do you bet he's an attorney?—makes a case both *for* and *against* cowboy boots. On the credit side he says, "They make for proper dancing posture. They *force* the wearer to dance on the forward part of the foot. They pitch the body slightly forward. When so balanced the dancer can step off with ease without having to shift the weight from heels to toe. Nothing looks worse than a slew-footed, back-on-the-heels type of dancer. They are comfortable, decorative and they *complete* the western costume.

"On the other hand, they are more expensive, \$35.00 and up. They *must* fit. Many men require hand-made boots to obtain proper fit, which increases the cost. Beware — a cheap pair of boots can ruin the feet. I know one man who bought a pair on sale — what a bargain! — but they did not fit and he was so uncomfortable a couple was lost to square dancing."

And there you have the boot-oxford-dance-shoe-moccasin-plain-shoe story, which can be summed up nicely by a dancer from Arizona,

"I say let every man choose what fits him and feels most comfortable. Don't be a copy-cat. One man's boot may be another man's pinching!"



Chuck Jones

NOTE BOOK

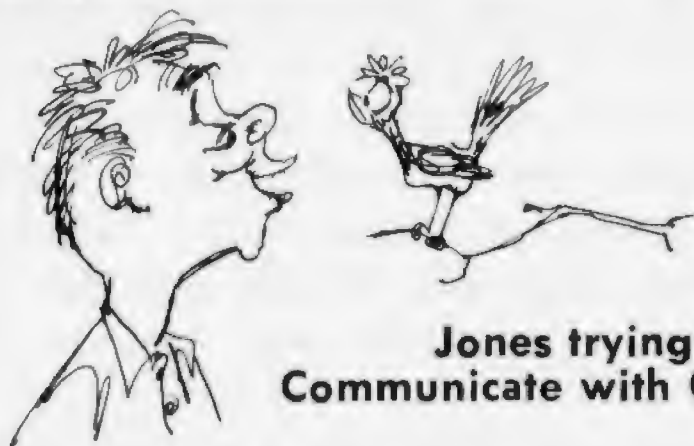
DEAR BOB,

Y'know, Bob, I sometimes wonder why the English language was ever invented and why — allowing that it *was* invented — I had to choose it as a method of communication with my fellow mortals.

Airedales get by fine with only about two verbs; "Arf" and "arf-arf" and no nouns at all. Why not me?

The common chickadee has three words at his command; "Ouch!", "Help!" and "Gertrude!" and with this meagre verbal equipment countless generations of chickadees flourished. Chickadese is so simple that the baby bird is able to master it almost before he has shucked his shell (nice word: shell-shucked) and from that time on is able to communicate with all other chickadees with an easy grace insufferable to me.

I can't communicate with airedales, chickadees or people.



Jones trying to
Communicate with Chickadee

What I mean is, my most commonplace observations or statements seem always to be open to various interpretations.

"Please pass the sugar." A simple request for a simple commodity. Yet:

"Just whaddaya mean by that snide remark, Buddy?" is the likely answer.

Why?

It must be something in *how* I say a thing that leads to these misunderstandings. (I don't want to fight, I just want sugar.)

When I say, gently, "The meat seems a tiny bit salty..." does it necessarily mean that I don't like salt? That I hate the man who invented salt, that salt cellars are an abomination

to my eyes, that all salt eaters are un-American?

Listen. Very quietly. "The meat seems a tiny bit salty." Subject: meat; verb: seems; adjective: salty. IS THIS OR IS THIS NOT A SIMPLE STATEMENT?

"The weather is a little warm today."

In the hands — or rather on the lips — of the average person this quiet observation is a mild enough comment; it doesn't indicate a deep and abiding hatred of heat, weather or even of today. People can get away with this sort of thing without seeming to either loathe weathermen or detest meteorologists.

Why oh why not me?

Subject: round dancing.

Question: Do you — Chuck Jones — like/not like round dancing. Check one.

Answer: Like. (underscored)

In these pages these last few months I have attempted to indicate (through the use of the English language) how very much I do like round dancing — especially as a part of a square dance evening. I like round dancing so much that I want to preserve it.

Let me say what I thought I said and then I will tell you how it came out in certain quarters:

1. I felt there were too many round dances being written.
2. There is too much repetition among dances, many are copies of others, some are patchworks of others, some are not dances at all but cadenced calisthenics.
3. Many wonderful old dances — Varsouviana, Black Hawk Waltz, Down the Lane, Cotton Eyed Joe — are being forgotten or submerged in the rush of new ones. Many younger dancers have never even seen these old dances performed. I deeply regret this.
4. In many areas—ours for instance—the number of people able to participate in the rounds at square dances is becoming less and less.
5. Those who write round dances often fail to exert that last ounce of energy — that painful moment of self-criticism that accompanies any creative work. Many of our dances are technically sloppy, badly phrased and sadly lacking in originality. Why then are they danced at all? Usually because they're written to an excellent, new, catchy tune and/or superb arrangement. The sad

thing here is that the eager—though often —meager-beaver has all the advantage. He can get on the boards with a bad dance while the conscientious and able composer is struggling to make a beautiful one. (Years ago some misdirected beaver took Grieg's lovely Second Norwegian Dance and wrote some sickeningly sticky lyrics to it. I have never forgiven him because I can never hear this great music without having those banal verses intrude. This is how I feel about many round dance writers —I begrudge them tampering with music I have come to love.

(I begin to see how it is. I can't even write about what I wrote without adding to it.)

Anyway. I received some very heartening and understanding letters back (and not from chickadees or Airedales either) expressing agreement and a similar growing concern. Many of these letters were from teachers like Dorothy Bailey of Dallas, Manning and Nita Smith from College Station (as if you didn't know), President Emeritus Bud and Fran Dixon of San Diego joined in as did varying but understanding friends like Ted and Helen Parker, Art and Lassie Extrom from La Grange, Illinois, Leah Karnes from Ogden, Utah and many, many others. The geography of these kind people indicates that we are faced with a national — not a local problem.

But there were those who — either pro or con — seemed to believe that:

1. I don't like round dancing.

(Refer to above.) I do. I want to preserve it. I want to be able to do most of the rounds at an average square dance. I don't want to learn three dances — a painful process for one with little natural aptitude—for every useful one.



**I Love
Round Dancing**

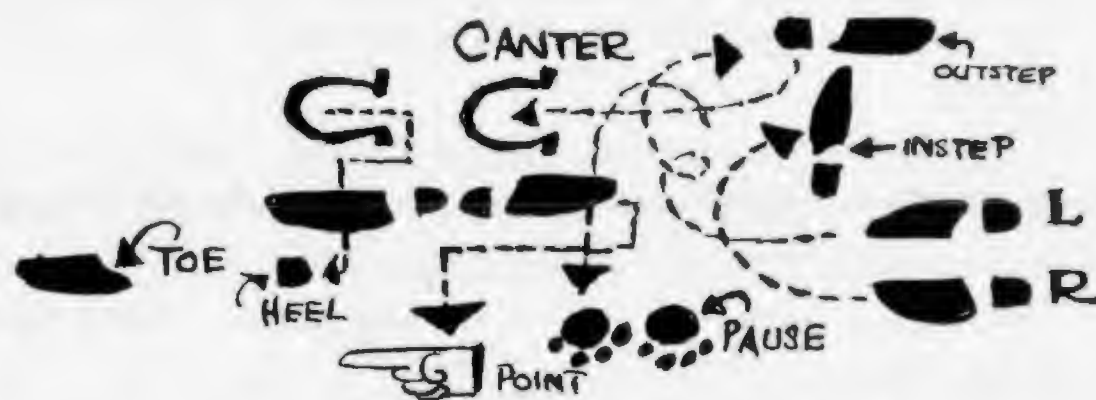
2. I don't like round dance teachers.

Quite the contrary. I owe a deep and lasting debt to every round dance teacher I

have ever known well, particularly Frank and Carolyn Hamilton and Ralph and Eve Maxhimer. Through their patience, knowledge and kindness I have learned the most valuable of lessons: how to truly *enjoy* dancing. But I just cannot believe that their great talents are being best employed by this fantastic hail of new dances.

3. I don't like new dances.

I like new dances very much indeed. I think new ideas are absolutely necessary to any creative form. But not a hundred a year. How many good new songs, new novels, new films appear in a given year?



**New Dances Are Not Necessarily
Good Dances**

4. I don't like round dance classes.

Just not true. I not only think they are a lot of fun, but like square dance classes, are the only sure way to absorb fundamentals in waltz, two-step and so on. Furthermore I believe that out of them could grow the answer to our problem. Is it possible that the round dance classes of America — comprising as they do the people most competent in the field — might act as a sort of clearing house and trial arena for new round dances? Could there be a sort of loosely organized agency in which classes — on the local level — could submit popular dances?

I am going to stop here for two reasons. First, because I am out of space and second because I only intend this to be a germ of an idea. It is, I hope, not a concrete wall but a springboard.

Please write.

Signed—

Desperate

Chuck Jones

HOW TO **KILL!** A SQUARE DANCE CLUB



By Bernice Illa, Los Angeles, Calif.

THERE are many subtle little ways to discourage new members and cut down on the regular ones, so you have only a select few. In fact, if you handle it right, you can cut it down to a very select few — just yourself. And after all whose friendship could possibly be more stimulating and enjoyable than one's own?

There are various little tricks that can be used by men or women individually, and others that can be done cooperatively in groups, and they all can be very effective. Here are just a few:

The caller is just warming up to a new number, and you're squaring up your sets. You see across the room a couple whom you know to be good dancers. You motion violently for them to join you. In the meantime, some other couple starts to form a square with you, people you don't know — the nerve of some people anyway. You ignore them. In fact, it's even more effective to turn your back on them and walk off, leaving them standing there by themselves.

Another skillful little maneuver — if you find yourself heading toward a square only to find someone else beats you to it by a second or so — you can pretend you don't see them and slide in front of them, talking animatedly with the others so that they haven't time to make any comment. This leaves them with a vague sense of wondering if perhaps they have suddenly become invisible, and perhaps — unwelcome. Oh, this is a delightful technique. Especially, if it's done very often, it will discourage them from ever returning.

If you find yourself confronted with an unknown couple, trying to "horn" in, and you're trying to keep them out of your square, show them no mercy. Harden your heart, and keep uppermost in your mind, that you came there to have a good time, and that it makes no difference to you whether anyone else has a good time or not. That's their worry, not yours. For

all you care, you'd just as soon they stayed home anyway.

If you end up being stuck with a new couple, who have not yet proven themselves, and they stubbornly refuse to get these — shall we say "subtle" — hints, you can always ignore them, especially their attempts at friendliness. When they smile, don't return it. There's nothing more disconcerting than to smile at someone, and have them look through you or away. In fact, this kind of treatment can get them so flustered and confused, that they will miss a call, and throw everyone off. Then you can think smugly to yourself about how right you were, and you will begin to find the others in the square getting annoyed at the new-comers. The others may not have noticed it before. There are some people who actually like other people. Can you imagine? Don't let it drop there. Frown hard at the offender. This will fluster him more. O-o-o, aren't we fiendish though? The rest of the square don't realize it's really our fault that they're goofing, or in what a diabolically clever manner we've handled everything. They don't realize how grateful they should be to us for helping to cut down the membership.

Then, when you are the only one left in the club, you'll have the delightful satisfaction of knowing it is really exclusive.

TRAIL DANCES TO "NATIONAL"

May 26—Southeast Iowa Federation — Ottumwa, Iowa

May 26—Western Slope Callers' Assn.—Lincoln Park Audit., Grand Junction, Colo.

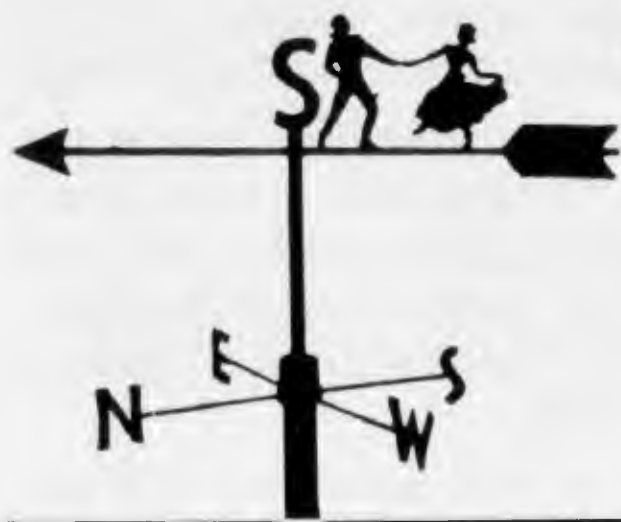
May 26—Johnny LeClair calling in Sheridan, Wyo.

May 26—Oklahoma "Okies"—Dodge City, Kan.

May 27—L. Wilkerson (contact)—Rapid City, So. Dakota

May 27—L. Fortmeyer (contact) — Goodland, Kansas

May 27—Warrick & Baird calling in La Veta, Colo.



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Connecticut

At their meeting on January 12 in the Litchfield Grange Hall, new officers were elected for the Conn. Callers & Teachers' Assn. in the persons of Gordon Berrien, Milford; Harrie Winchell, Mt. Carmel; Jean Fleming, Wolcott; Stan Burdick, Middletown; and Herb Mercier, Andover. Outgoing officers, headed by Kip Benson of E. Berlin, were given a rousing vote of thanks for a job well-done. Tentative plans were made for a Callers' Spring Festival. Earl Johnston contributed a fine record review to this eventful meeting.

—Jean Fleming

Manchester Square Dance Club started another beginner class on January 15 at Waddell School. Club membership now stands at 135 couples. New officers were scheduled to be elected at the annual meeting on February 7, which also included a pot-luck dinner and dancing to Earl Johnston's calling.

—John McHugh

Milford Merrie Mixers, a comparatively new club, dance on Wednesdays at Fireman's Hall, Milford. The 1st and 3rd Wednesdays' dances are invitational with Al Brundage calling. The 2nd and 4th Wednesdays' dances are open, with Vinnie Caruso and Charlie Ouellet calling.

—Mrs. Wm. Schultz

Minnesota

Square dancing is in full swing all over the state, with many clubs having nationally known callers as guest callers for regular dances. Among these have been Selmar Hovland, Les Gotcher, Gene McMullen, Frank Lane and Don Armstrong, with more scheduled for the winter season. There have been many regional festivals with each of the six regions having at least one a month. Plans are now under way for the Annual State Convention which will be held this year at Fairmont.

—Floyd Tews

Oregon

The Southern Oregon Square Dance Callers' Assn. sponsored its 2nd Southern Oregon Square Up Jamboree on January 31-February 1st. It was held in the ballroom of Southern Oregon College, Ashland. It promised to be a real big show and only deadlines prevent giving the attendance number. Eddie K's Band furnished live music for the dancing on Saturday evening and Sunday afternoon.

—Douglas E. Decker

Arizona

Another successful Tucson Festival, Southern Arizona's 11th Annual, came to a close the week-end of January 18. George Elliott and Buzz Brown on squares and the Frank Hamiltons on rounds, temporarily migrated from California to officiate. Registrations showed dancers in attendance from 19 states and Canada.

The Fiesta was kicked off Friday night with George and Buzz calling a "Saludos Amigos" dance. The Saturday breakfast dance was held at the U. of A. Student Union Bldg., with the round and square dance workshops following in the afternoon. Saturday night a gay fiesta was held at the Pima Co. Fairgrounds with over a thousand dancers and spectators celebrating. Visiting callers were on the roster. This dance was followed by a "Chuck Wagon" supper and After Dance at Flowing Wells School. A new feature, a free Sunday morning, "Adios Amigos" dance was held with Boots & Slippers Club as hosts. Dick Schwark was General Chairman of this whole shebang.

—Dick Schwark

Phoenix' Twelfth Annual Valley of the Sun Festival was held on February 20-22, with Pete Kramer as General Chairman, assisted by John Schroeder and Leighton Thompson as Co-Chairmen. The Friday P.M. Registration and Dance were at the Sahara Hotel and the Friday Night Workshop, conducted by Johnny Schultz, Mike Michele and Bob Johnston was



ROUND THE OUTSIDE RING

at Union High School. The Get-Acquainted Dance was at the same spot.

Saturday's Cowboy Breakfast and Dance, simultaneous with a Round Dance Breakfast, were followed by Workshops and a Fashion Show. The Out-of-Towners Dinner at Faith Lutheran Church led into the Grand Ball and After-Dance. More Breakfasting on Sunday morning.

—*Marlys Formichella*

Pennsylvania

Hicks and Chicks of Richboro were organized last summer and dance in Richboro Fire Hall each 1st and 3rd Wednesday. Charles Kides of Trenton, N.J., is the club caller and officers are Tom and Claire Cluderay, Clara Davis and Joe Benner. A beginners' group comprising eight squares was organized last October under the direction of Charles Kides. They meet 2nd and 4th Thursdays, also at the Fire Hall.

—*Claire Cluderay*

The fall class sponsored by the Levittown LPRA has now organized into a club, the Dudes and Dolls, with Charles Kides as caller. That man is *busy*! Charlie and members of his Jolly Promenaders were featured in a story recently, carried by the Trenton (N.J.) Sunday Times and covering square dance activities around and about.

—*Mrs. Charles Kides*

Ontario, Canada

Canora Dons and Dolls have a lady poet named Bergie Pugh in their midst and one of her efforts reached the local paper's square dance column recently. Too long to quote in its entirety here, the poem starts like this, "I had yust come from Sweden; I was bored and lonely, too; I went out this evening; Looking for something to do; 'Square Dance Party — Welcome', it said; It was the first invite in Canada I'd read; I crept in quietly and stood by the door; I'd never seen anything like it before" . . . Well, you can take it from there. The Swedish boy got tangled up with the square dancers and a pretty wild time was had by all.

—*Rose Taylor*

Fifty-five sets danced to Don Armstrong from Florida in Toronto on January 10. The Agincourt 8's and Pairs 'n' Squares united to

make this one of the largest crowds ever to dance to a visiting caller here. —*Marg Hough*

The 150 or so members of the Toronto & District Square Dance Assn. are a busy group since to the usual round of activities has been added the tremendous excitement of sponsoring the Fifth Atlantic Square Dance Convention, October 9-10, 1959.

As a culmination of the past year's Workshops a course in square dancing in brochure form has been printed by the Association. It is called, "Tips to Tops in Square Dancing" and the first printing of 1000 copies sold quickly.

—*Audrey Van Sickle*

California

Bruce Johnson from Santa Barbara held a Callers' & Round Dance Instructors' Clinic on January 11 at Shell Beach Comm. Hall. Under the leadership of Johnson and Peggy Rentz the group voted to organize as the Central Coast Callers' and Round Dance Instructors' Assn. The purpose of the group is to promote dancing in the area, create a clearing house for the exchange of calls and to standardize teaching methods. They will work closely with the Central Coast Square Dance Assn. Officers elected were Francis Kimble, Peggy Rentz and Inez and Jim DeAtley.

—*Inez DeAtley*

Junior Levis and Laces of Lemon Grove started a beginners' class for young people from second grade thru teen-age on January 8th. The class will last for six months. Club members dance Thursday nights to the calling of Slim McInroe at Women's Clubhouse.

Glen Story called for the Sage Hoppers of Palmdale on January 31 at Convair Recreation Hall . . . Frank and Carolyn Hamilton conducted a Round Dance Clinic in Lancaster and Palmdale the week-end of February 7-8, with round dancers going on to dance with the Joshua Jumpers . . . Hot Timers sponsored a Heart Fund Hoedown on February 28 in Carmel with Ed Mills calling the squares and Kay and Forrest Richards conducting the rounds . . . Young at Harts will hold their 3rd Annual Scholarship Dance on April 4th at Hart Hi Cafeteria, Newhall. At the mike will be Joel Pepper and club caller Dud Frankeberger. Purpose of the dance is to raise money to help a worthy senior in the Newhall District to receive a scholarship.



ROUND THE OUTSIDE RING

West Virginia

The First W. Va. Square and Round Dance Festival took place at Cedar Lake, Ripley, W. Va., on February 27 thru March 1. This was the first attempt by area dancers to "throw a big one" and gave impetus to square dance interest in the entire area.

—J. F. Lingan

Illinois

The Annual Decatur Association Square Dance Jamboree will be held in the YMCA Bldg. on April 3-4. The round dance session will be conducted by Nita and Manning Smith on April 3rd. On April 4th the P.M. will be devoted to exhibitions of rounds and squares, a callers' workshop and general dancing. The evening dance will be called by Arnie Kronenberger.

—Isabel Clark

Mississippi

Clubs in northeast Mississippi have been busy celebrating festive occasions during the winter season. The Circle A's of Aberdeen, Chickasaw Promenaders of Okolona and the Do-Si-Does of Houston got together for a big dance with Robert Hood as caller. The Tupelo Hoedowners had Red Warrick from Texas for a special dance, and the New Year was ushered in by the Chickasaw Promenaders and their friends with Robert Hood at the mike. Another great boost to square dancing in the area is the regular TV program which is presented each Saturday night and features the clubs of the area, along with their callers.

—Wynelle Hood

Maryland

New officers of the Square Dance Leaders of Baltimore Area, elected on January 15, are: President, Eddie East; Vice-Pres., Fred Shanklin; Secy., Alice Wedge; Treas., John Libertini. This group sponsored a March of Dimes Dance on January 31 and will again hold their annual Camporee at the Benson Fresh Air Camp. The 1958 camp was a tremendous success which inspired the continuance of the affair, scheduled for sometime in September this year. The Square Dance Leaders are now in the process of standardizing the basic square dance figures taught in the area.

—Donald O. Jackson

Alabama

Square dancing has marked its fourth birthday in Tuscaloosa. There are now six clubs dancing, with a dance somewhere almost every night in the week. Red Warrick called the New Year's Eve dance to about 30 squares and other visiting callers have been Gene McMullen, Frank Lane and Les Gotcher. The Spring Festival on March 14 will feature Arnie Kronenberger. Arnie will M.C. an afternoon program and call the entire program in the evening.

—Flo Kinhead

Washington

The Seattle Times Sunday Pictorial came out with a smashing story on some local square dancing in their issue of January 4. The cover picture shows a square of dancers and is in color — very eye-catching. The story within is quite accurate, for the most part, and uses pictures to tell the story of how a new couple became interested in square dancing, carrying them thru to their graduation night. Publicity like this cannot help but attract interest to this most special hobby.

Virginia

Square dancers in the northern Virginia locale are flying high. Each first and third Wednesday the Virginia Stars with Clair Young as their caller shine brightly in Annandale. They plan to shine especially brightly on March 30, when Bob Brundage will be down from Connecticut to call for the Spring Open Dance (like a jack-in-the-box?) at the Annandale High School Gym. Dancers may call CR 3-2376 for more information if they wish to shine, too.

—Jack Minker

Kentucky

April 11 is the date for the Spring Square Dance Festival sponsored by the Kentuckiana Square Dance Assn. at Freedom Hall in Louisville. The festivities are scheduled from 1-5 P.M. and from 8-12 P.M. on Saturday. The cost per person is \$1.25 for the entire day. The square dance program is in the capable hands of the Ray Bohns, assisted by the Floyd Boharts and Charles Bellers. Round dancing will be directed by the Stew Shacklettes, assisted by the Ed Flamms. Music by Burton's Wranglers of Indianapolis. General chairmen for the Festival, to whom correspondence should be directed, are Fred and Ruth Burkle, 3600 Lexington Road, Louisville, Ky.

—Cliff Speechly



LOCAL DEALERS

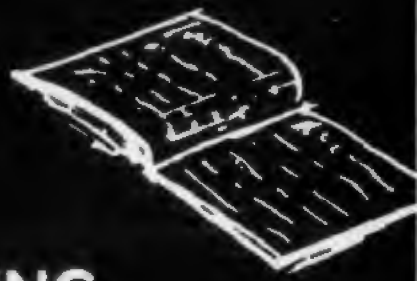
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**MARCH, 1959**

SO YOU WANT TO CALL

By Lee Helsel, Sacramento, California

IT APPEARS that in most square dancers at some point in their dancing experience, the urge to call asserts itself. The motivation for this desire can be prompted by a number of things, and, while this is not a discussion on motivation, it is important to realize that in order to become a successful caller one must have a sincere desire to contribute to the pleasure of others. These remarks concerning the beginning of calling are directed to those who are willing to work in order that others may have fun.

While there are no "rules and regulations" established to determine whether or not a person has the necessary qualifications to call, there are some self-imposing requirements that are highly important in an individual decision to become a caller.

First of these is desire. To the average dancer the caller's job looks easy. It may be said, however, that if a person knew initially what he would have to go through to become a caller, he would think several times before attempting it. Undoubtedly monetary rewards in calling are considerably over-rated in comparison with the amount of time and effort involved. Desire to be caller must be deep and strong within a person in order to insure success in this field.

Secondly, a prospective caller should have considerable experience as a dancer. Not only is it necessary to know basic movements and figures, but experience as a dancer enables one to gain a basic philosophy and perspective about square dancing.

Third, certain basic personal qualifications are necessary. In general, callers might be described as extroverts. Sometimes, however, the experience of calling itself develops ability to show an outgoing personality, which is important. The ability to get along with people

is also important, as are tact and a sense of humor. (Other personal qualifications are also highly desirable.)

Fourth, when a person decides to start to call, he assumes a responsibility which is many times overlooked or disregarded. Square dance calling is a selected form of leadership. Success in leadership is based primarily upon the ability of an individual to think and act on behalf of the people whom he is leading and not upon pleasing himself. One example which illustrates this point is based upon the complexity of square dance figures. Generally a dancer considers himself as being proficient in dancing when he can do "anything that is called." Often this same thought is carried over by the beginning caller, who feels that if he can call complex figures he is, therefore, a good caller. Nothing is farther from the truth, inasmuch as it is necessary for the caller to provide pleasure for the dancers instead of trying to call something they have difficulty in dancing. Their fun is his job.

Fifth, certain physical characteristics are necessary, such as the ability to call in rhythm and voice qualities that allow the individual to call clearly and be understood by the dancers.

Lastly, the most important requirement of a beginning caller is that of good judgment. This, more than any other factor, will determine his success as a caller. Judgment is basically the operation of the mind involving comparison and discrimination by which knowledge of value and relations is mentally formulated. Good judgment is the key to success in square dance calling.

In starting out as a caller, one should learn to do both patter and singing calls at the same time and not concentrate on singing calls alone. Any caller worth his salt must be able

(Continued on page 36)

DON'T MISS THIS

PROMENADE BREAK

By "Peaty" Moser, Dalton, Ohio

One and three you wheel around
Right and left thru with those you've found
Turn your gal then a half sashay
Pass thru, we're on our way
Box the gnat with those you meet
Face to the middle and keep it neat
Forward eight and back with you
Forward again a double pass thru
First couple right, next couple left
Do sa do with those you've met
Head gents have ladies on left, and do sa do
is with same sex.
Face to the middle and watch it Mac
Chain the girls on the double track
Turn them round and line up four
Forward eight and back once more
Crosstrail across the land
Corners all, left allemande.

THIS IS MINE (Break)

By Bob McDaniel, Topeka, Kansas

Allemande left, now this is mine
Go forward three, you're doing fine
It's a right, left, right, box the gnat
Girls star left, men stand pat
Once around to the same old guy
Box the gnat, I'll tell you why
Men star left, go straight across
Right hand swing the one that's boss
Left hand around that corner maid
Come back one and promenade.

DUPLIC-EIGHT

By George Schrader, Richmond, California

Allemande left your corner maid
Come back one and promenade
Head two couples wheel around
Grand chain 8 with the couples you've found
Now—the inside couples wheel around
Grand chain 8 with the couples you've found
Now forward and back 'n don't be late
Forward again, a grand chain 8
Then the inside couples wheel around
Grand chain 8 with the couples you've found
Walk all around your left hand lady, etc.

ONE MORE TIME, DOC

By Stub Davis, Waurika, Oklahoma

Heads go forward up and back
Then pass through across the track
Around one and don't be late
Just join your hands and circle eight
Circle eight that's what you do
Men swing the girl that's nearest you
Then allemande left your corner maid
Come back one and promenade
Promenade and don't look back
And all four couples back track
One and three wheel around
And pass through the first old two
On to the next and cross trail through
Find your corner, left allemande
Partners right, a right and left grand.

THREE 888'S

By Sie Watson, Phoenix, Arizona

Eight to the center back like that
Side ladies chain across the track
Turn 'em boys like you did before
Four ladies chain a grand chain four
Turn 'em boys those pretty Janes
Face your corner all eight chain
Go right and left to a roll promenade
Don't slow down
Keep on walking around the town
One and three you wheel around
Grand chain eight the couple you found
Go right and left, turn that girl
Circle up half on the side of the world
Inside four California twirl
Pass through, eight chain through
Outside two turn you do
Eight chain through
Chain all the way over, all the way back
Keep on goin', don't look back
Get back home do a right and left through
Turn right around two ladies chain
Face that two, trail on through
There's your corner, left allemande . . .

SURF

By Jack Mann, Oakland, Calif.

First and third do a half sashay
Go into the middle and back that way
Two and four cross trail thru
Go round one like you often do
Come into the middle keep it neat
Do sa do with the one you meet
All the way round to an ocean wave
Balance forward, balance back
Then pass thru, do sa do with the outside two
All the way round to an ocean wave
Balance forward and back then box the gnat
A right and left thru the other way back
Allemande left, etc.

THINK FAST

49'ER MUDDLE

By Bill Castner, Pleasant Hill, Calif.

Two and four do a half-sashay
Heads crosstrail across the way
Go around one to a line of four
Go forward up and back once more
Pass thru and the lines divide
Calif. Twirl the lady on the right
Go forward up and back with you
Forward again double pass thru
First couple left, next one right
Grand chain eight don't take all night
It's right and left then face those two
Two ladies chain that's what you do
Circle half then dive thru
All eight double pass thru
Outside two Calif. Twirl
Allemande left in front of you.

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor
Bob Page Square Dance Editor

STRIP TWOSE

By Ira Samuels, Sacramento, California
Allemande left and a right to your dears
Wagon wheel but strip the gears
Catch her by the left like an allemande thar
Back 'em up, boys, in a right-hand star
Shoot that star to the next little dears
Wagon wheel but strip the gears
Catch her by the left and turn back two
Go right and left to a left allemande
Original partner right and left grand . . .

BREAK

By Bill Copeland, Birmingham, Alabama
Heads go forward and back with you
Forward again and left square thru
Four hands round in the middle of the ring
Face the side — same old thing
Left square thru and you hear me shout
You've got two lines — they're facing out
Balance out and back to the land
Face your partner, left allemande
or
Gents turn alone and left allemande . . .

SINGING CALL

BABY FACE

By Bob Page, San Leandro, Calif.
Record: SIO X 1107 B—With calls by Bob Page,
SIO X 2110 B—Instrumental, Key Bb.
INTRO—
She's the cutest one of all, the belle of the ball
That's my pretty baby face.
OPENER:—MIDDLE BREAK:—CLOSER:
To your partner bow down
Now swing your honey baby round and round
Left allemande your corner—turn partner right,
gents star left
Go once around and do-sa-do with your pet
And then you weave the ring
Go out-in-around till you meet again
Promenade your cutie pie, she's the apple of
your eye
With her pretty baby face.
FIGURE:
Head ladies chain right you bet
New head ladies chain across the set
Heads whirlaway and circle eight you know,
walk on a heel and toe
Head couples whirlaway half-sashay then
circle eight with two men and two ladies
together.
Gents pass thru, around one—behind them stand
Men only working as couple pass thru and
stand behind the ladies.
Forward eight and back
Girls roll back—men pass on thru and swing
Girls separate rolling out and behind the man
that was behind them, as the gents pass thru
and swing the girl they are facing, (original
right hand lady).
Promenade her, goodness knows, rosy cheeks,
turned up nose and a pretty baby face.
Sequence: Intro—Opener—Figure Heads twice—
Middle break—Figure Sides twice—Closer

DIFFERENT

OCEAN SAND

By Virginia Johnson, San Lorenzo, California
Head two ladies chain to the right
New Side ladies chain across
New Head ladies chain to the right
Side two ladies chain across
Head ladies chain three-quarters around
Side gents turn this gal you found
A full turn 'til you're facing out
Then promenade half the outside square
While the Head two gents and your corner girl
Go up to middle and back
Pass thru — U turn back
Same ladies chain three-quarters around
Side gents turn this gal you found
A full turn 'til you're facing out
Then promenade just half the square
Circle eight when you get there
Circle eight you're doing fine
Gentlemen break you make two lines
Forward eight and back with you
Pass thru, face the girl that's nearest you
Do sa do go all the way around
Make an ocean wave when you come down
Go forward and back then a right hand swing
All the way round to the corner of the ring
Allemande left, etc.

ALERT

By Gordon Blaum, Miami, Florida
Head two couples go forward and back
Then half square thru, right and left.
Half square thru with the outside two
Right and left, pull 'em by "U" turn back
Center two do a half square thru
Circle four with the outside two
All the way around and dive in
California Twirl, Allemande left . . .

SIO ROUND OF THE MONTH

TWINKLETOES

By Bea and Blake Adams, San Diego, California
Record: Coral #9-65511 — Josephine — Lawrence
Welk (bk of Bubbles in Wine)
Position: Closed pos, M facing LOD
Footwork: Opposite throughout, directions for M
Introduction: Wait 1 note
1-4 **Rock Apart,, Rock Together,, Side, Close,**
Fwd.—; Side, Close, Back,—; Dip Back,,
Recover,,
Wait one note then step back L & fwd R.
Assume closed pos. Step side, L, close R,
to L, step fwd L; step side R, close L to R,
step back R. Dip back RLOD on L, and
recover. Closed pos. M facing LOD.
PATTERN
1-4 **Side, Close, Cross,—; Side, Close, Cross,**
—; Side, Close, Cross,—; Side, Close,
Cross,—;
Step side L, close R to L, cross L in front
of R; (W cross in bk); Step side R, close L
to R, cross R in front of L; (W cross in bk);
REPEAT; Assume closed, M's back COH
5-8 **Turn Two-Step; Turn Two-Step; Twirl In,**
2, 3, Touch; Twirl Out, 2, 3, Touch;

Two R face turning two-steps; W twirls twd COH under M's L arm; Reverse twirl back to closed, M facing LOD. M does step, close, step twd COH and Repeat twd wall.

9-16 REPEAT action of meas 1-8. End M's back twd COH, BUTTERFLY pos.

17-20 **Side, Behind, Side, Front; Side, Behind, Side, Behind; Step, Tch, Step, Tch; Turn Away, 2, 3, Tch;**

Moving LOD step side, L, behind R, side, L, in front R; then side L, behind, R, side, L, behind R; step tch LOD; step tch RLOD; turn away (M turn L face, W turning R face) and progressing LOD with L,R,L, and tch R by L.

21-24 **Side, Behind, Side, Front; Side, Behind, Side Behind; Side, Tch; Side, Tch; Turn Away, 2, 3, Tch;**

Repeat action of meas. 17-20 starting M's R and progressing RLOD. M turning away R face and W, L face. End OPEN pos. both facing LOD.

25-28 **Walk, —, 2, —; Turn, 2, 3, —; Back Up, —, 2, —; Turn to Face, 2, 3, —;**

Walk fwd LOD 2 steps; turn to face RLOD in 3 quick steps; Both walk bkws LOD 2 steps turning to face partner in 3 quick steps; End CLOSED pos. M's back twd COH.

29-32 **Side, Close, Fwd,—; Side, Close, Back,—; Dip, —, Recover, —; Twirl—, 2, —;**

Step side LOD L, close R to L, step fwd L; step side RLOD on R, close L to R, step back R; Dip back on L and recover R; W twirls R face in 2 steps as M steps L, R, turning 1/4 L to face LOD and assume CLOSED pos.

REPEAT pattern from the top for a total of 3 times. End with bow and curtsy.

ROUND DANCES

You ask — "Why do they print two dances to the same piece of music?" That's a good question. We've wanted to know the answer to the problem of multiple dances to one tune for a long time. We are taking this opportunity to start serious investigation of the issue.

Both dances to "Why Oh Why" are good. The version from Patsy and Erma Celentano is a little more suitable for the average square dancer than Roy Close's, but both are lots of fun. In the past Sets in Order has shied away from printing dances that we knew had duplication. Are we right? You'll notice that we've just now printed one of the most popular dances in the country today, "Old Fashioned Two-Step," by Nita and Manning Smith. Same reason. When it came out there was another dance to the same music.

Another case in point is "Twinkletoes" by Bea and Blake Adams. This new dance is to a tune that was used several years ago. We think it warrants being danced.

The editors of Sets in Order welcome any opinions you have on this controversial problem which is likely to come up when anyone writes a dance to a "pop" tune. Editor.

A PROVEN HIT

OLD FASHIONED TWO-STEP

By Manning & Nita Smith, College Station, Texas

Record: "Old Fashioned Love" Dot #15619

Position: Half-open, facing LOD.

Footwork: Opposite, Directions for M.

Measures

1-4 **Heel, Toe; Step/Close, Step; Heel, Toe; Step/Close, Step;**

Place L heel to floor forward, touch L toe to floor in back; starting L do a two-step fwd LOD; repeat starting R;

5-8 **Vine, 2; 3, 4; Two-Step Turn; Two-Step Turn;**

Join his L and her R hands, step L in LOD pivoting to face RLOD on this step, step backward on R in LOD; step in LOD on L, as you turn to face LOD; step fwd on R; Assume CLOSED POS and make one full R face turn in 2 two-steps;

9-16 REPEAT MEAS 1-8 ending SEMI-CLOSED POS facing LOD.

17-20 **Walk, 2; Twirl, 2; Face/To, Face; Back/To, Back;**

In semi-closed pos, walk L-R in LOD; Twirl W L face under his L and her R hands as M steps L in LOD and facing partner steps R behind L in LOD; end facing partner, join both hands and do a two-step in LOD face to face; then release the leading hands and swing trailing hands forward into a back to back position and do another two-step LOD;

21-24 **Two-Step; Two-Step; Two-Step; Two-Step;**

Face partner and join his L and her R hands and retain these hands during the 4 two-steps; 1st two-step:— M takes steps in place as the W crosses under joined hands to cented of hall; 2nd two-step:— M moves twd wall to start a small CCW circle (to his L) and the W starts a CW circle (to her R) with arms at full extension; 3rd two-step:— the M goes under his own L arm as the W continues to circle; 4th two-step:— both complete their circles to end facing partner, M's back to COH.

25-32 REPEAT MEAS 17-24 but end HALF-OPEN facing LOD to start.

Ending: On last time through and after last two-step bow to partner.

AN EASY ONE

WHY OH WHY

By Patsy and Erma Celentano, Clearwater, Florida

Record: Felsted 45-8521

Position: Facing, M's back to COH

Footwork: Opposite, Dir to M, starting L.

Intro: Wait six measures then do four 2-steps turning away from partner M L and W R making a full circle to end in CLOSED pos M's back to COH.

FIGURE

Meas

1-4 **Turn Two-Step; 2; 3; 4;**

Starting in closed pos, M's back to COH, do 4 R face turning 2-steps moving in LOD and ending in SEMI-CLOSED pos facing LOD.

5-8 Fwd Two-Step; 2; Twirl; 2;

Two fwd 2-steps in semi-closed position moving LOD;; then twirl W under the joined hands twice in four slow steps;; end in OPEN pos facing LOD.

9-12 Step (rock); 2; 3; 4;

Turning away from partner (M L & W R) in four slow rocking steps (step fwd L bending knee slightly and rocking body as knee is straightened for next step) end in BUTTERFLY pos M's back to COH.

13-16 Two-step to Banjo; Two-step to face; Two-step to sidecar; Two-step to face;

Starting in Butterfly position do a fwd 2-step turning into Banjo position, M facing diag twd wall and LOD and W facing diag twd COH and RLOD; 2-step bwd turning to face partner hands still joined; 2-step fwd again turning to Sidecar, M facing diag twd wall and RLOD; 2-step bwd to face partner;

BREAK

1-4 Side,, Behind,, Side,, Front,, Side,, Behind,, Side,, Hold,,

In BUTTERFLY pos M's back to COH do a double grapevine in LOD in 8 slow steps starting L.

5-8 Repeat grapevine in RLOD starting R. End in CLOSED pos.

Sequence: Intro, figure, figure, break, figure, break, figure, ending

Ending: Turn Two-Step; 2; Twirl; 2; Chug.

A NEW RHYTHM

WHY OH WHY

By Roy Close & Leona Little, Lemon Grove, Calif.

Record: Felsted 45-8521 "Why Oh Why" by Kathy Linden

Position: Open, facing LOD.

Footwork: Opposite, Start M's L, Directions for M.

Introduction: Wait 2 meas. then

Measures

1-4 Fwd, Toe, Pull,, Fwd, Toe, Pull,, Fwd, Toe, Pull,, Step, —, Sweep,,

Step fwd LOD on L with bent knee, take weight, rock back on ball of R ft, step on L straightening knees and pulling hips back, this will cause L ft to pull slightly back; Repeat starting on R; Repeat again starting on L; step fwd R with bent knee and hold, sweep L out and around in a small circle, keeping L toe on floor.

5-8 Cut, Step, Step,, Step, —, Sweep,, Cut, Step, Step,, Back, Face, Step,,

Cross L definitely over R and take wt on L, then step R and L in place; step fwd again LOD on R, and repeat "Sweep" and "Cut" steps meas 4-5; step slightly back on R turning to face partner and step L and R in place. Assume CLOSED dance pos, M's back to COH.

PART A

1-4 Fwd, Step, Step,, Back, Step, Step, Step,, Turn, Step, Step,,

Step twd wall on L, close R L in place; step bk R twd COH to R, step R in place; step fwd 1/4 left to face LOD, close R to L, step L in place; step back on R turning 1/4 left to face COH, Close L to R, step R in place. End M's back to Wall, closed pos.

5-8 REPEAT MEAS 1-4 of Part A. End M's back to COH, LOOSE-CLOSED POS.

9-12 Side, Step, Step,, Side, Step, Step,, Cross Thru, Step, Step,, Side, Step, Step,,

Step side LOD on L, close R to L, step L in place, step R in RLOD, close L to R, step R in place; progressing RLOD step thru across in front of L, close R to L, step L in place; (W also crosses in front) step side RLOD on R, close L to R, step R in place. End LOOSE-CLOSED POS.

13-16 Side, Step, Step,, Side, Step, Step,, Side, Step, Step,, Cross Thru, Step, Step,,

Step L in LOD, close R to L, step L in place; step R in RLOD, close L to R, step R in place; step L in LOD, close R to L, step L in place; progressing in LOD step thru across in front on R, close L to R, step R in place. End CLOSED POS, M's back to COH.

PART B

17-20 Side, Step, Step,, Side, Step, Step,, Buzz L,, 2,, 3,, 4,,

Step L in LOD close R to L, step L in place; step R in RLOD, close L to R, step R in place, "Buzz Step" — starting M's L and taking seven steps (step, close, step, close; step, close, step,) (M turn L, W turns R) Assume CLOSED POS, M's back to COH.

21-24 Side, Step, Step,, Side, Step, Step,, Buzz R,, 2,, 3,, 4,,

Repeat action of meas 17-20 starting M's R in RLOD and on "Buzz," M turns R and W turns L. End OPEN POS, inside hands joined facing LOD.

25-28 Fwd, Toe, Pull,, Fwd, Toe, Pull,, Fwd, Toe, Pull,, Step, —, Sweep,,

Same action as of meas 1-4 of the Intro.

29-32 Cut, Step, Step,, Step, —, Sweep,, Cut, Step, Step,, Back, Face, Step,,

Same action as meas 5-8 of the Intro.

SEQUENCE: INTRO, A-B, A-B, A-Tag.

Tag: Side, Step, Step,, (LOD) Side, Step, Step,, (RLOD) Twirl,, 2,, 3,, 4,, Apart,, Acknowledge.

On the twirl, W twirls twice under M's L and her own R arm, as M walks fwd LOD 4 short steps; step apart and point M's R and W's L. Acknowledge.

Note: For more experienced dancers this dance may be styled as a Samba.

SIMPLE DANCES FOR NEW DANCERS

AS A FOLLOW-UP to the list of very simple dances printed in the February issue here are some old standards that serve as excellent drills and practice for the basic movements: allemande left, right and left arm swings, waist swing, divide the ring, arch and under, allemande right, stars, right and left throughs, ladies chains, all around and see saws. This series is aimed primarily at those callers working with beginner groups but will serve as a handy reference to those working with more experienced dancers. Boxed comments refer to movements emphasized.

LEFT AND RIGHT ARM SWINGS

SALLY GOODIN'

The first gent go out to the right
And turn Sally Goodin' with a right arm 'round
Go back home and turn your taw
Go 'cross the hall
Turn that girl from Arkansas
Now back home and turn your taw
Don't forget your old Grandmaw

Your left hand lady

And now with the right around your taw.

Repeat and scramble as you wish. Sally Goodin' is the right hand lady, Girl from Arkansas is the opposite, Old Grandmaw is the corner and of course, your original is your taw. Terminology may differ in some areas.

ARM TURNS—POSITIONS IN THE SQUARE

ARKANSAS TRAVELER

First and third go forward and back
Now forward again
Turn the opposite lady with a right arm 'round
Your partner by the left when you come down
Corners (everyone) with a right arm 'round
Partners (all) with a left arm 'round

And you promenade your corner 'round the town

Only thing to remember here that in the beginning, the actives turn their opposites all the way around and then turn their partners at home. The best way to pick up corners for a promenade is for the men to finish turning partners with the left and then they back into the center and extend right hands to their corner so that she may hold it as she turns under to get in promenade position.

ANTI-DRIFTING PRACTICE

RIP 'N' SNORT (A Simple Break)

All eight circle to the left
The first old couple rip 'n' snort
Go down the center and cut 'em off short
The lady go gee and the gent go haw
Now circle to the left with ole granmaw

With all hands kept joined, the number one couple goes down the center of the square and goes under the arch of their opposite, number three. Active lady number one lets go of her partner but leads her corner and those following to the right around the outside while man number one leads his corner and others to the left. As the lead couples meet, the arching couple "dishrags" under its own raised arms without releasing holds, the man turning right and the lady turning left. Repeat for other couples.

DIVIDE THE RING AND SWING

CUT-AWAY FOUR

First old couple bow and swing
Go down the center and split the ring
Now swing when you meet at the head and the feet

And the side four the same

Same old couple as you did before

Go down the center and cut away four

The active couple goes down the center a second time and separates with the lady turning right, passing between the second and third couples and the man turning left to pass between the third and the fourth couples.

Swing when you meet at the head and the feet

And the side four the same

Now the same old couple as you used to do

Go down the center and cut away two

This time the active lady splits couple two and the active man splits number four.

Swing when you meet at the head and the feet

And the side four the same

Allemande left, etc.

Note: this is a good one for practice swinging. If this isn't needed the call can be easily changed to have only the active couple swing:

Swing when you meet as you did before

Go down the center and cut away four

Swing your partner and she'll swing you

Go down the center and cut away two . . .

ARCH AND DUCK—SWINGS

INSIDE OUT — OUTSIDE IN

First and third go forward and back
Forward again and number one ducks in
With an inside out and the outside in

With the two couples in the center, number three makes an arch and goes over the top as number one ducks under the arch. Now the two couples are back-to-back. Number one makes an arch and backs over as number three backs under.

Now duck your head and do it again

With an inside out and the outside in

Swing with your opposite — face the sides

Outsides arch — insides duck

With an inside out and the outside in

Duck your head and do it again

With an inside out and the outside in

With the centers ducking and the outsides making the arch the action is repeated. At the end the dancers are facing their corners.

Allemande left with your left hand

Partner right, a right and left grand.

TWO COUPLES DIVIDE THE RING

AROUND JUST ONE

**First and third go forward and back
Forward again and pass through**

Individuals in the head couples pass right shoulders as they walk past each other.

Separate go around one

Turning their back on their partner, the men go left and the ladies right, around one person.

Into the center pass through

Split the outside around just one

Actives meet in the center, pass right shoulders again, then together, split the side couple, the man goes left around the side lady and the lady right around the side man.

Come down the center and you pass through

Separate — go around one

Down that center pass through

There's your corner —

Allemande left with your left hand

Partner right, it's a right and left grand.

SPLIT RING — LINES OF THREE

MAKE AN ARCH

First old couple bow and swing

Go down the center, split the ring

The lady go east and the gent go west

Now pass the one that you love best

Circle three, you're doing fine

Now spread right out and form a line.

After splitting the opposite couple, the active lady goes right, the man goes left, around the outside. They meet at home, pass each other and go to the nearest side couple. Circling three with that couple they make two lines of three with the active man and lady at the end of the line nearest their home. One line has two men together and the other two women.

Forward six and back you march

Forward again and make an arch

In the lines of three each person makes a two-hand arch with the one they face.

The lonesome couple, just you two

Swing her once and tunnel through

Now swing at the foot and tunnel back

Make your shirt-tail pop and crack

Now everybody swing and whirl

Each person swings his original

Allemande left with the corner girl

Here is another way to get into the same lines of three formation:

First old couple back to back

Booms a daisy go round the track

All the way 'round and don't be slow

Meet your honey and here you go

Do sa do just you and me

Now back right up to lines of three

ALLEMANDE LEFT AND RIGHT

OH JOHNNY

Record: Imperial 1099, MacGregor 646, and others.

(In square or large circle)

Well then you all join hands and you circle the ring

Circle to the right

Stop where you are, give your honey a swing

Time here for one slow or two faster swings
Swing that girl behind you

That's your corner

Well then you run back home

And swing your own before she's flown

It's allemande left with your corner girl

And you do sa do with your own

Now you all promenade with the sweet corner maid

Singing: "Oh Johnny, Oh Johnny, ooooH"

With a new partner start again

ALL AROUND—SEE SAW—LADIES CHAIN

MY PRETTY GIRL

Records: Imperial 1097, Windsor 7112

First couple promenade, go 'round the outside

Around the outside of that ring

Head ladies chain go 'cross the center

And you chain right back again

Head ladies chain right—your right hand lady

And you chain right back again

Head ladies chain left—your left hand lady

And then you chain right back again

It's all around your left hand lady

(Oh boy what a baby!)

See saw your pretty little taw

(Cutest girl you ever saw)

Allemande left with your left hand

Partner by the right—a right and left grand

Go right and left on a heel and toe

Grind the meal and mix the dough—

Promenade your pretty baby

You do sa do when you get home

Now swing your little honey

Until you both feel funny

She's the one that you adore.

POSITIONS AROUND THE SQUARE —FLOWING MOTION

FOUR GENTS STAR

Well the four gents star in the center of the square

Turn the opposite lady and leave her there

The men simultaneously make a right hand star and, moving clockwise, go across the square to the opposite girl whom they turn with a left forearm, then, leaving her there to face the center of the square the men get back into a right hand star.

Now star right back in the center of the set

You turn your own, you're not through yet

Star by the right three quarters 'round

Turn your right hand lady with the left hand 'round

Star right back across the floor

**Turn your left hand lady or she might get sore
Star right back—three quarters 'round on a heel and toe**

Star to your partner — do paso

It's partner left with a left arm 'round

Corner by the right and you don't fall down

Partner by the left go all the way 'round

And you promenade your corner when she comes down

Repeat three more times.

THREE-QUARTERS DIXIE

By Orvil Gates, Tacoma, Washington

First and third bow and swing
Go up to the middle and back again
Forward again and pass through
Both turn right, go round two
Come into the middle and dixie chain
Lady go left and the gent go right, go round one
Down through the middle and dixie chain
The lady go right, the gent go left, go round one
Come into the middle and box the gnat
Face in the middle and square through $\frac{3}{4}$ round,
right, left, right
Look out man there's your corner, left allemande

DOUBLE TROUBLE

By Chet Held, Portland, Oregon

First and third swing and sway
Promenade outside all the way
Two and four right and left thru
And finish it off with a half sashay
Now one and three lead to the right and circle
One full turn with your girl
And one and three California twirl
Forward eight and back with you
Forward again a double pass thru
First couple right, second couple left
Then circle eight around the set
Those who can do a right and left thru
Other four box the gnat across the land
Cross trail back, left allemande . . .

TWO GENTS CHAIN

By Fred Bailey, North Las Vegas, Nevada

Heads go forward and back tonight
The same two ladies chain to the right
Turn your gal and don't delay
The side two couples a half sashay
Heads go forward and come on back
A right to the opposite, box the gnat
Pass back thru and go around two
Line up four you're still not thru
Eight to the middle, back you run
Square thru three-quarters Son
You're facing out in a line of four
Forward and back as you did before
Inside ladies to the left sashay
Forward again and back that way
Face the middle don't just stand
Two gents chain to a left allemande.

(So You Want To Call, continued)

to do both. Observation of other good callers is one way to learn. However, the tendency to imitate rather than develop one's own style, should be avoided.

The ingredient that will determine the success of a caller is continued practice. Many top callers practice several hours per week to perfect their style and to insure that they have learned the call. However, practice without live dancers can lead to problems of timing and it should be remembered that the best

BREAKS

By Fred Applegate, La Mesa, California

Side ladies chain across the ring
One and three do a Dixie Chain
Both turn left, don't just stand
Sides pass thru to a left allemande
Four ladies chain across with you
Two and four do a right and left thru
First and third go square thru
Count four hands as you always do
Face the sides, go square thru
Three quarters round, yes you do
Center four, left square thru
Outside two roll back
Face that two, left allemande

SPIT FIRE

By Clarence Watson, Blue Springs, Mo.

Heads go forward, back with you
Forward again, half square thru
Right and left thru the outside two
Turn 'em around and dive thru
Right and left thru the inside two
Full turn around to the outside track
Pass on thru and you all turn back
And square thru but DON'T turn back
Go on to the next, half square thru
U turn back, a right and left thru
Then dive thru and pass thru
Right and left thru the outside two
Turn on around and dive thru
Left square thru the inside track
The sides divide and box the gnat
Allemande left with your left hand, etc.

YATEH CORNER (Howdy)

By Morris Sevada, Parker, Ariz.

One and three you bow and swing
Up to the middle and back again
Two and four go right and left thru
Turn your girl, that's what you do
One and three do a full square thru
Count four hands as you always do
Right and left thru the outside two
Turn your girl, dive thru, half square thru
Separate, go around one
Lady in the lead, you Dixie chain
Ladies go left, gents go right, round one
Down the middle, cross trail thru, U turn back
Opposite now, box the gnat, face the sides
Allemande left, etc.

method is to combine practicing without dancers with calling to a square or more.

A caller invests his time and money to perfect his chosen recreational outlet. New callers should attend square dance conventions, festivals and institutes to observe and learn from others. As soon as a person feels he can learn nothing more about calling, he is due for a downfall, and a hard and fast one.

In summary, one should work hard, observe successful callers, attend institutes, use his personal attributes to the highest degree and above all, please the dancer and not just himself.

The CALLER OF THE MONTH



Jess Hyatt, Kansas City, Kansas

JESS called his first square dance when he was 12 years old, at the time when square dancing was done in homes with rooms large enough. Coffee was made in large open containers and sometimes even tubs of sausages were fried for breakfast when the dances lasted until morning.

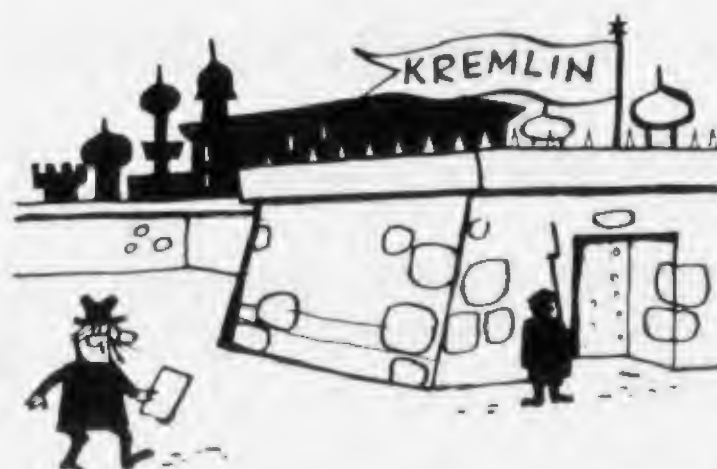
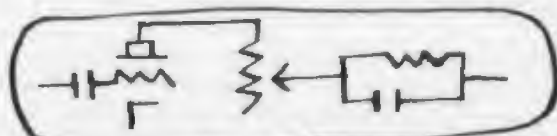
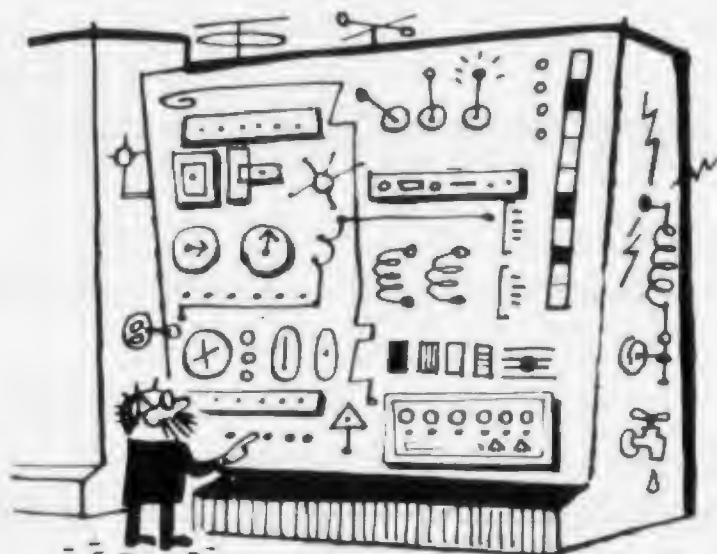
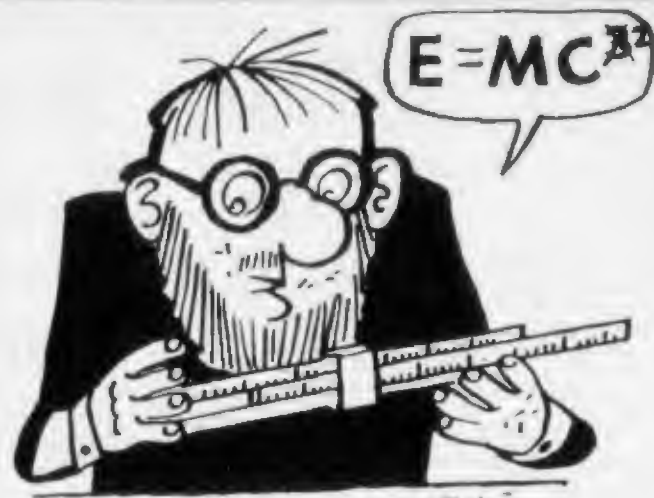
In 1944 Jess and Lucille, his taw, were exposed to Eastern style square dancing in Arlington, Va. When they returned to Kansas in 1946, square dancing was just starting there and Jess plunged right in. He helped run the square dance sponsored by the Men's Civic Club; started calling again in '48. He attended a callers' school sponsored by the Kansas City Recreation Dept., with Eli Wheat, Jr., instructing. He has attended classes in Colorado, camps and workshops in many places. In 1950 he began calling for a large open dance in the area, at Roseland School.

Beginner, intermediate and advanced classes have claimed Jess' attention for 10 years. Sometimes he has had as many as three beginners' classes going in one week and was doing regular club calling, besides.

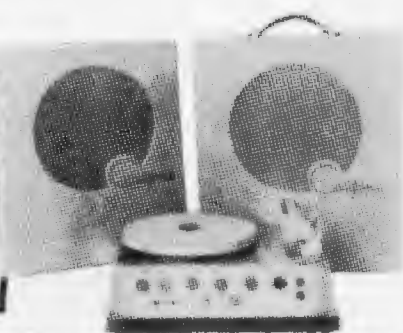
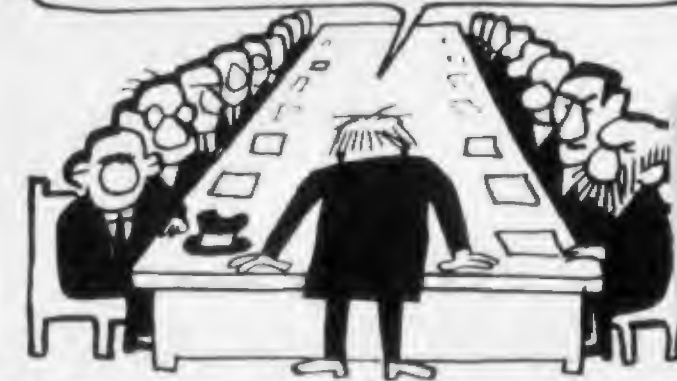
Jess helped form the Kansas City Square Dance Callers Assn. in 1950 and has served on its board every year since. He was President in 1952, '53 and '54 and has not missed a meeting since the association was formed. He belongs to the Kansas State Callers' Assn. and is now President of the North East Kansas Callers' Assn.

When the 2nd National Convention was held in Kansas City, Mo. in 1953, Jess worked hard on it and has called or otherwise shared in every National Convention since then. He

(Continued next page)



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(*Jess Hyatt, continued*)

is again busy with classes and calls for several clubs, including his Dudes and Dolls.

Jess' slogan, "Whatever you do, KEEP SMILIN'," has become a by-word with all who know him. Lucille, his able taw, is at his side to form the other half of the Hyatt team, and even the next-generation Hyatts, June and Jerry, carry on the square dancing tradition.

EUROPEAN ASSOCIATION OFFICERS

Complete lists of the officers of two European square dance associations show the fol-

lowing in top positions this year. For the European Association of American Square Dance Clubs, President, Major R. E. J. Scott; Veep, Major F. H. G. Sahl; Treasurer, J. M. Lynch; Secretary, Verbenia White; and Publicity Chairman, M/Sgt. B. L. Jordan.

Officers of the American Square Dance Leaders' and Callers' Association are, President, Bill Brockett; Veep, M/Sgt. Ralph L. Hay; Sec-Treas., Capt. Louis E. Herrick; Education Officer, T/Sgt. Daniel J. Hencerling. Happy dancing to all of these busy folks.

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Bill and Dolly Barr, Sacramento, California

VISITORS to the California State Convention in Sacramento this month will note a high degree of smoothness among the Sacramento round dancers which may be traced directly back to the round dance leadership of Bill and Dolly Barr, pre-eminent teachers of the round in this town and chairmen of the round dance portion of the convention program.

The Barrs started this square and round dancing thing in 1946 by joining a class in Milwaukee, Wisconsin, then their home. Soon Bill took the next step and learned to call and then to teach square dancing.

In the summer of 1948 Bill and Dolly attended Pappy Shaw's classes in Colorado Springs. Here they were inspired and fascinated with the grace and beauty of Pappy's Cheyenne Mountain dancers, especially in the rounds, and their own interest in round dancing was stimulated. This became an annual trip for the Barrs.

In 1951 they attended the College of the Pacific Institute at Stockton, California, and promptly fell in love with the state. They moved to Sacramento and Bill began calling for the Circle 8's, the first square dance club there. The Barrs have attended the Asilomar Institutes and the Rocky Mountain Camp. In 1952 Bill taught at C.O.P. and in 1958 assisted with the round dancing at the State Convention, Disneyland.

He was instrumental in organizing the Square Dancers' Association of Superior California and the Callers' Workshop. He and Dolly also organized the first round dance club in Sacramento. About round dancing, he says, "We have found that round dancing teaches poise and ease of movement, which is a definite asset in smooth square dancing. It also provides a challenge and enjoyment which have given us many happy hours. We love it!"

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TRIPS FOR SQUARE DANCERS

In Florida the Harold Eichers and their buddies, the Fred Christophers, have cooked up a low-cost tour for square dance couples which includes cruising the Mediterranean and touring the European continent. This will be a vacation tour called the Nomad Square Dancers Tour and only 32 couples can be accommodated in the group. Sailing is from New York on September 1, 1959, with a return on October 19. Write for information to Nomad

Tour, 1629 Caribbean Dr., Sarasota, Fla.

Or, if you want to go in the other direction, Cal Selinger of San Bernardino, Calif., is planning a Square Dancers' Hawaiian Vacation for next October. On this tour, the announced sailing is from Wilmington, Calif., on October 21, returning November 12. A "built-in" caller and round dance teacher will accompany the tour. Write Cal Selinger, 7235 Del Rosa Ave., San Bernardino, Calif., for more information.

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V.I.P.

CONVENTION MONTH IN CALIFORNIA

This is Convention Month for California square dancers, thousands of whom will be heading towards Sacramento on March 20-22 for the 6th Annual California State Convention. Press-time reports from the following committee-heads report everything under full steam and full control: General Chairman, Bill Stapp; Secretary, Dorothy Scruggs; Treasurer, Darrell Beaver (also new Prex of the hosting Associated Square Dancers of Superior California); Program, Bob Coppes; Publicity, Ray Geauthreaux; Square Dancing, Lee Helsel; Round Dancing, Bill Barr; Dance Facilities, Roger Davis; After-Party, George Smith; and Hospitality, Floyd Johnson.

Exhibition groups to be featured at the Convention are the Bob-O-Links, Promenettes and Spinners. The Bob-O-Links range in age from 15 to 19 and have done exhibition square dancing for the past four years under the direction of Bob and Nita Page. They come from various parts of the Bay Area and are sponsored by the Hayward Area Recreation District in that city.

Promenettes are made up of 20 youngsters 13-14 years old, from Los Angeles. They have been together over three years. Their director, Larry Ward, is 22. They specialize in silent hashes stressing styling and precision, rounds stressing waltzes, square dancing jitterbug.

The Spinners were formed 3½ years ago; have appeared at the Golden State Round-Up in Oakland two years and have been on television several times.

This crystalline air-view is of Sacramento, California, where the 6th California Square Dance Convention will be held this month.



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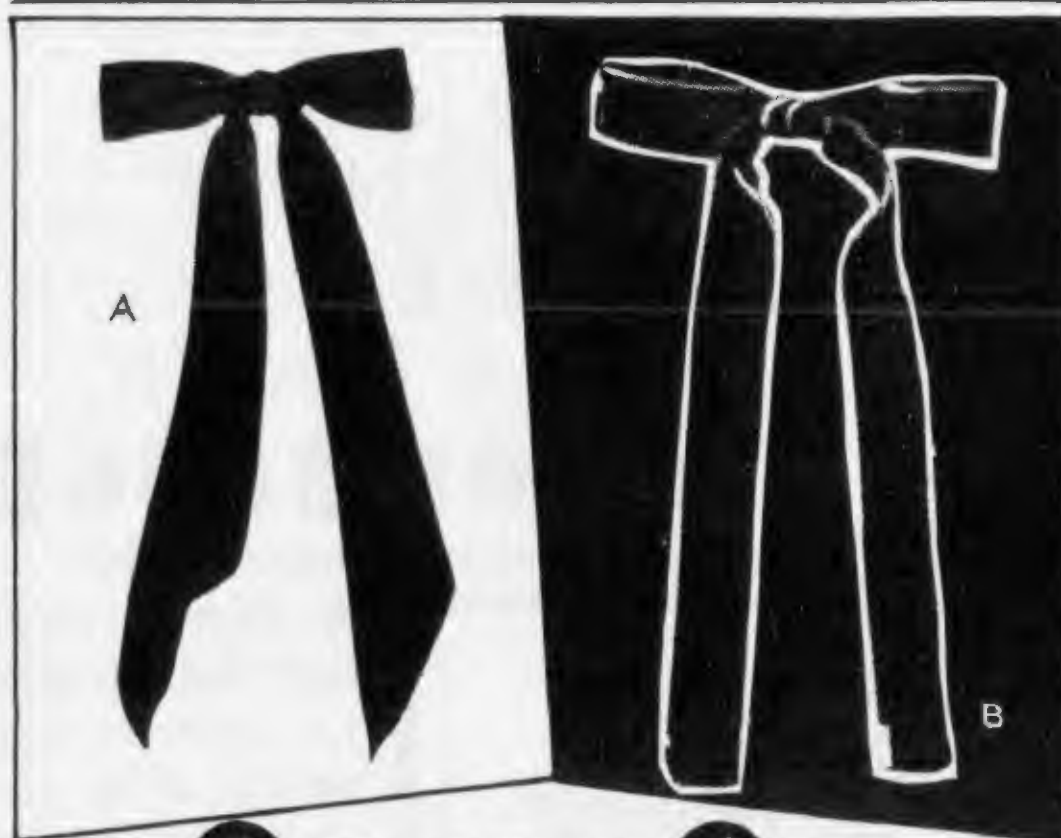
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(Letters, Continued)

Dear Editor:

... We love square dancing and have both been healthier and happier since we began this wonderful form of recreation...

LaGrande and Lucile Asay
Sandy, Utah

Guess most folks feel that way. Only ones that seem disappointed are those who thought the exercise would help them reduce. We understand that there's a new group to be formed called refreshments anonymous. Editor.

Dear Editor:

I am giving Sets in Order to several of our dancers in order to get them started taking the magazine. Once they start I'm sure they'll never be without it, for I'm sure they'll like it as well as myself...

Jessie Sawhill
Winterset, Iowa

That's also a pretty shrewd system to keep your own collection intact. Editor.

Dear Editor:

... I must certainly send congratulations on your anniversary number... I find that the January 1959 issue of "Let's Square Dance" is my 25th issue. This is the greatest number of mags edited by any one person in our group, but I have a long way to go to producing something like your magazine. I have every hope that we will one day. The mag has been a little easier for me as you know I have at last some very welcome help...

Peter King, Editor,
Let's Square Dance
Ashford, Middlesex, England

Our hats are off to editor King and all the others who produce the some 50 or 60 square dance publications around the world. This is a good time to put in a plug for the special square dance publication meeting at the coming National Convention in Denver. We look forward to seeing you there. Editor.

Dear Editor:

Greetings from Bloomfield, Indiana. We are just a wide place in the road, but with Sets in Order we can keep in touch with the dancing world. We were so glad to read of Jimmie and Elizabeth Clossin. We have known them for many years and they are tops for our money...

We feel that with Sets in Order we have about all the information we need to keep our dancing program well rounded and little by

little raise the level of our dancers. We still try to keep the figures that are smooth and danceable, rather than the rat race that we seem to be hearing about. We can find nothing wrong with your publication. It is really a cross-section of the whole dancing picture, it seems to me . . .

Gordon D. Holland
Bloomington, Ind.

Thank you. Editor.

Dear Editor:

. . . We always enjoy every bit of Sets in Order, especially Chuck Jones' articles and the Grundeen cartoons . . .

Dorothy Knox
Felton, Calif.

Dear Editor:

Sets in Order is our first read and most read magazine, since we learned about it . . . Don't recall having seen news of Toledo but don't think we aren't a city of Squares, too, thanks to the patience and perseverance of such callers as Arnold Camp, Homer Burson, Vic Mumford, Chuck Kirchenbauer, Dan Carmean and Bill Buller.

Last year Arnold incubated the idea of square dancing on roller skates and I understand Bill Buller is attempting to further its growth — no doubt indulged in by only the very young in heart . . .

Louise Crane
Toledo, Ohio

There are several exhibition groups of roller skating square dancers. One of the finest of these novelty teams was called for by Manning Smith in Texas. Editor.

Dear Editor:

Would it be possible to list the keys of singing calls in your magazine? New releases could be ordered without any worry of having a key you couldn't call with ease in. I have purchased records I can't use and I am sure it must happen to others . . .

Cec Dixon
Port Alberni, B.C., Canada

We'll see if we can't help out here, Cec. Several have asked for keys and we'll see what can be done. Editor.

Dear Editor:

Your comments on page 52 of the November (1958) S.I.O. indicate that you think the square dance "housing" in Washington, D.C. is at an "all-time low." How about a run-down

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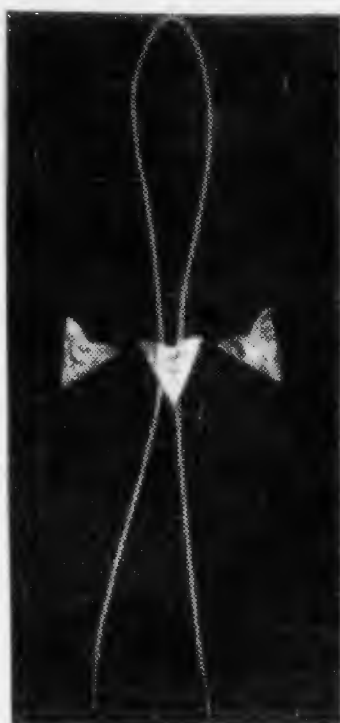
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and the store in Estes Park, Colorado

on some of the facilities in the D.C. area to check just what is available?

The Sheraton Park Hotel's dancing space admittedly was a little crowded handling the 3200 registrations during the 4th Atlantic Convention. We have been assured, however, that improvements in acoustics and an additional dance hall now planned will enable the Spring Festival in 1960 to provide space for an even greater number of dancers . . .

As to space for clubs and open dances, most

of the 75 clubs in the area are located in the nearby Virginia and Maryland suburbs. While I can't cite the number of dancing spaces available on the Virginia side of the Potomac, they seem to dance in an unusually nice selection of schools, halls, and one very well air-conditioned cafeteria.

On the Maryland side of the river . . . in addition to the usual number of Armories, church halls and Volunteer Fire Department halls, dancers are welcomed in about 10 schools and

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SQUAW DRESSES of Distinction SPECIAL OFFER

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20 country recreation centers. The school facilities range in size from 15 to 30 squares; the recreation centers from 7 to 10 squares...

The costs are quite reasonable, too. The schools are furnished free, the dancers paying only for the extra time the janitors are on duty, about \$12.00 a night. The County recreation centers are completely free, paid for by tax funds...

We are rather proud of our square dance "housing" around Washington and feel that we

are most fortunate. If this figures out to be an "all-time low," what would you consider as an "all-time high"?

Bernie Smith

Silver Spring, Md.

Whow! Now we feel better. At least one city has all the room it needs. We wish all other areas were in the same comfortable boat. Editor.

GEMS FROM THE OTHER PUBLICATIONS

(Thad Byrne in Spokes from the Wagon Wheel, Spokane, Wash.—December, 1958)

"Over a period of years no topic has been of



LATEST RELEASE ON BLUE STAR

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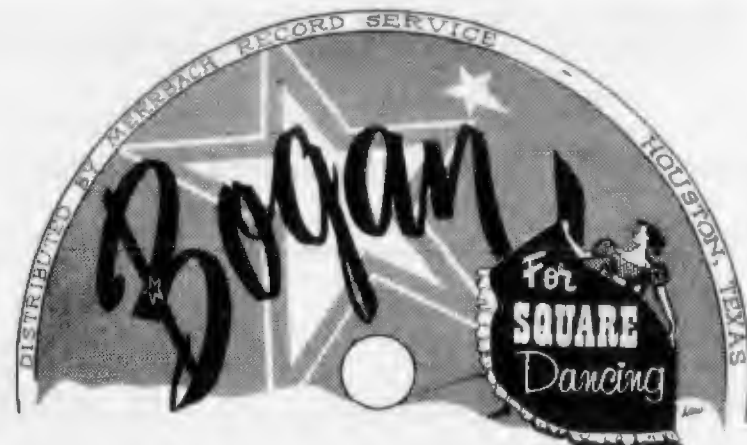
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Both called by Marshall Flippo

Flip sides are instrumentals



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DASH	SETS IN ORDER
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greater interest — or greater controversy! — among followers of so-called 'western dancing' than the device that was instituted by the Spokane Callers' League right after the war, in an effort to stem the flood of new, 'composed' pattern dances that seemed about to engulf, and drown, the whole square-dance movement — the 'Dance of the Month.' At first, we thought *we* would write this 'editorial' on the subject, but, following the trend toward 'Do It Yourself,' we have decided to present *you* with the materials for the editorial, and let you write your own! Depending on the slant you give to your editorial, you could call it something like this: 'Dance of the Month Plan Has Saved Square Dancing'... Well, to start you off, here is the list of 'Dances of the Month' as selected by the Spokane Callers' League during the past four years:

	1954-55	1955-56
Oct.	(none)	Should I?
Nov.	Swinging Along	Moonbeam Waltz
Dec.	Together	Peg O' My Heart
Jan.	Easy Melody	Vienna Dreams
Feb.	Kentucky Waltz	Guitar Glide
Mar.	Missouri River Gal	Milondita Tango
Apr.	Snowflake Waltz	Little Spanish 2-Step
May	Velvet Glove	Illusion Waltz
	1956-57	1957-58
Oct.	Lovers' Waltz	Bonita Two-Step
Nov.	Paper Moon	3 O'Clock Waltz
Dec.	Happy Polka	Sunshine
Jan.	Hour Waltz	Wishful Waltz
Feb.	Honest & Truly	Tennessee 2-Step
Mar.	Shoe Skiddoo	La Semilia Waltz
Apr.	Naughty But Nice	Champagne Time
May	Hot Lips	Fantasy

(Continued on page 48)

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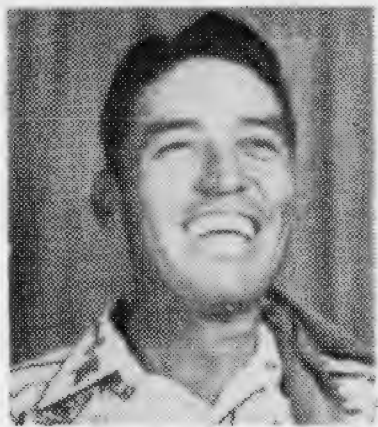


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Route 1, Box 155, Parker, Arizona**

(Continued from page 46)

"In the course of writing your 'editorial,' here are some questions you may want to ask yourself: How many of these 31 dances do I know how to do now? How many of these were worthwhile learning, and brought me enjoyment in (a) learning and (b) doing? . . . Who profited most in teaching me these 31 dances — the class instructor under whom I learned them, the record company that made the records, or I, myself, in solid satisfaction and

enjoyment? Do I get more enjoyment out of continually learning new 'pattern' dances and deciding which I want to remember, than in doing the older, more authentic 'folk' dances, that I learned several years ago that have stood the test of time over the decades? . . . (Obviously I have to make a choice of one or the other, because during the course of a normal evening's dancing, I have only time to do 20 to 25 round dances) . . . Well, those are only a few of the questions you may want to answer in your 'editorial' . . .

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DRESSES

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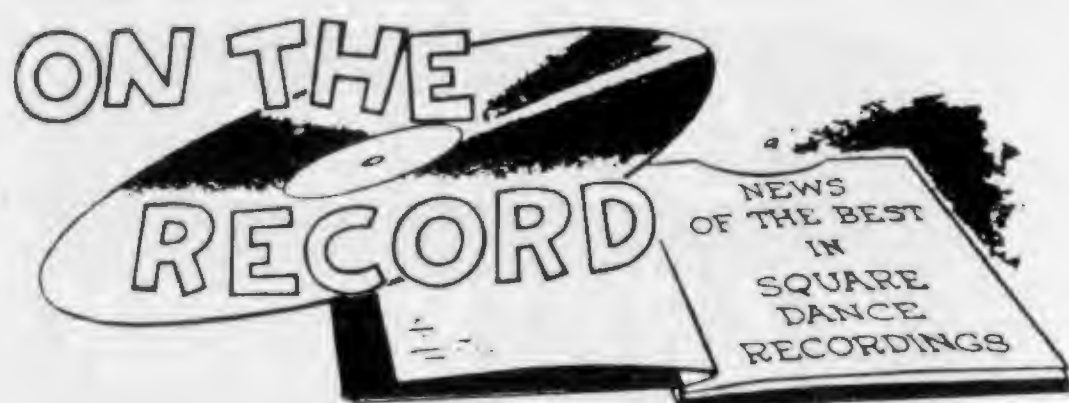
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Here are some releases from leading square dance record labels:

BALANCE — #X-108 Quiet Dance / Old Fashioned Girl, called by Ed Gilmore.

#X-208 Quiet Dance / Old Fashioned Girl, instrumental.

B-E RECORDS—#HD 701 Blue Ridge Break-down/Durangs Hornpipe—hoedowns

BENZ — #1203 Five Star Rag/Triumph Hoedown.

BLUE STAR—#1522 Cielito Lindo, called by Marshal Flippo, flip instrumental. #1523 Heart Full of Love, called by Marshall Flippo, flip instrumental.

DASH — #2511 Loud Mouth / flip. #2512 Whispering Sands/flip. #2513 Old Town Hall/flip.

(Continued next page)

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(Continued from previous page)

LONGHORN—#127 Travel On, called by Red Warrick, flip instrumental.

MacGREGOR—#839 Pretty Baby/Oh, Lonesome Me, with calls by Jonesy. #840 Pretty Baby/Oh, Lonesome Me, inst. #841 Yankee Doodle/New Heart Of My Heart, with calls by Jonesy. #842 Yankee Doodle/New Heart Of My Heart, instrumental.

OLD TIMER—#2001 Long Play with Johnny Schultz calling. #8138 Sally Goodin/Sally

Goodin Hash. #8139 Split Your Corner/Split Your Corner Hash.

LLOYD SHAW—#213-45 Finesse (Two-Step)/214-45 Cattle Call (singing waltz quadrille) called by Rae Hope.

SUNNY HILLS — #AC 3147 Desert Song/Dixie #AC 148 Long John/Turkey In The Straw (hoedowns).

WINDSOR—#4173 Pussy Cat/Rosabella with calls by Bruce Johnson. #4473 Pussy Cat/Rosabella, instrumeneal. #4650 Left Footers One Step/Mabeleon Waltz (rounds).



COME TO CANADA THIS FALL
to the
FIFTH ATLANTIC
SQUARE DANCE CONVENTION

October 9th and 10th, 1959



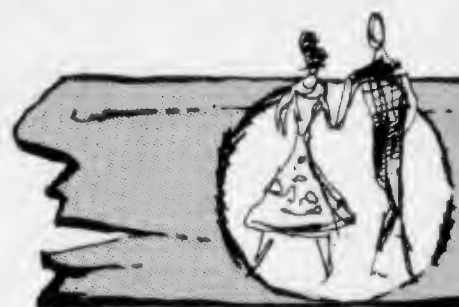
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For information, write

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THIRD IN A SERIES ON SQUARE DANCE ASSOCIATIONS



Round Dance Associations

IN PAGES of prior Sets in Order, the attitudes and progress of callers' and square dancers' associations have been explored. In this issue, we refer you to activities of typically successful associations of round dance leaders and teachers. Their ideas should be helpful.

Arizona Round Dance Leaders' Association

This association has a full membership list of 24; an associate membership list of 15. All members vote on anything pertaining to the dancing itself but only full members vote on policy.

The aims of this association are to promote and enhance the art of dancing and its teaching; to encourage all round dance activities and to standardize these activities insofar as may be both possible and helpful; to elevate the standards, ethics and ideals of those engaged in teaching round dances; to create an organization of round dance leaders and teachers and to provide for its government.

Officers are: President, Vice President, Secretary and Treasurer. They must be full members and elected by full members. They hold office for one year. (Woody Joslin, Chm.)

Chicagoland Round Dance Leaders' Society

Functioning for about three years, the Chicagoland Round Dance Leaders' Society has suffered growing pains and is now making better progress. There is a membership of 20 couples who meet on third Sundays of the month at the Garfield Park Dome in Chicago. An invitation is open to visiting leaders to attend these meetings. Current officers are Charles Weiler, President; Harold Loess, Treasurer; and Ella Mack, Secretary.

Each month a Round Dancers' Round of the Month and a Square Dancers' Round of the Month are selected. The latter is presented to the Chicago Area Callers' Assn. as a recommendation for the square dancers, which they usually accept. This method of selection has increased an interest in rounds in the area because dancers can now do at least half of the rounds at any square dance. New classes have sprung up and square dancers are asking where

they can learn the fundamentals.

(Clarence Mack, Publicity Chm.)

Kansas Round Dance Association, Inc.

This group has an impressive membership of 200. It tries to further round dancing not only in Kansas but in surrounding states where the people are interested. There are now 16 states represented in the organization. An attempt is made to have all members take part in the activity by placing them on committees and in governing positions. Material is beamed to the square dancers, callers, beginner round dancers and accomplished square and round dancers, as well as teachers and callers.

(Dena Fresh, President)

Article III of the Kansas Round Dance Constitution states its aims and purposes thus: to encourage, foster and promote round dancing; to provide for the free exchange of dance material and other useful and helpful information and ideas; to offer training, advice and encouragement to members; to assist members in establishing classes, clubs and open dances; to select one round dance each month during the round dance season to be taught throughout the entire state by instructors in their respective areas.

(Verda Maxwell, Sec.)

Round Dance Teachers' Association of Southern California

Organized in 1952, this Southern California group had 25 teachers present at the first meeting. The intentions of the group were stated as follows: the main purpose, to educate the dance instructors as well as the members of the square dance callers' group; to act as a clearing house and attempt to get the answers to all problems without stifling the individualities of the teachers; to work with callers and round dance teachers to standardize steps and dance terminology. At this early date a fear was expressed that unless steps like the above were taken, round dancing would become a separate entity because of so many new dances. It was resolved to strive to prevent such a division.

(More next page)

JUNE 28 — JULY 3 in Jackson, Montana
LEE HELSEL, JOHNNY LeCLAIR,
JIM BROOKS

JULY 12 — 17 at Quinault, Washington
LEE HELSEL, BRUCE JOHNSON,
JIM BROOKS

For a memorable Square Dance vacation-institute. Callers, Leaders, RD Teachers, and Dancers all love our program!

Write: JIM BROOKS
The HAYLOFT, Alderwood Manor, Wash.

(Associations, continued)

Now, in 1959, the association has some 50 members from various sections of Southern California, meeting the second Sunday of the month in Temple City. A member must be able to attend meetings before being admitted to membership and must be over 21. Missing three consecutive meetings terminates membership except on reasonable excuse.

One of the prime functions of the association is the teaching of new dances and the selection of the Dances of the Month. In selecting



For '59

Dance with
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3703 N. 7th St. • Phoenix, Ariz.

these dances, the members nominate as many dances as they wish. These are marked by secret ballot and the three receiving top numbers of votes are shown. Next another vote determines which one of the three has been selected, a $\frac{3}{4}$ majority being required to select the Dance of the Month. This procedure is separated into two functions, one for square dancers and one for round dancers.

The association also conducts an annual Roundance Roundup each year.

(Johnny Velotta, Secy.)

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3 Full Days — Only \$60 per couple

This includes 2 nights lodging and 6 meals and a heap of square dancing and round dancing.

STAFF: Jim & Ruth Brower, Texarkana, Texas; Gordon & Edna Blaum, Miami, Florida; Dick & Evelyn Doyle, Milton, Mass. and others.

Write Gordon Blaum, 7400 S. W. 37th St., Miami, Fla.
Y'ALL COME!

SQUARE DANCE OR BUST!

By Vera Culbertson, Richmond, Indiana

SQUARE DANCE OR BUST! That's what it says at the top of the flyers we let fall like snowflakes over the Richmond area just before we launch into another square dance season. The flyer goes on, "Yippee! Everybody's headed for the YWCA Public Square Dances that are held every Thursday. Children dance at 6:15 and the grown-ups dance at 8:15 P.M. These dances are in the Air-Conditioned TAC Room and are sponsored by the YWCA and the City



DANCE WITH SAFETY ON THAT SLIPPERY FLOOR

SLIPPERY FLOORS ARE A HAZARD—TIGHT FLOORS ARE TIRESOME. Now you can do something about it with assured safety. SCHOOLS, PLAYGROUNDS & DANCE HALLS

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Recreation Department. Membership in the YWCA is not required for attendance at the public dances. Get a partner and come by wagon, plane, car or train — but COME!"

To go back a bit, it all started with the children's dances in the public park during the summer of 1957. Came winter and the children wanted to go on with their dancing so they moved inside to the YWCA and in December adult hours were added to the program.

Mrs. Marian Hollingsworth is the instructor-caller responsible for this spreading tide of square dancing in Richmond and after school

MAC GREGOR RECORDS

NEWEST RELEASES

#839-A "PRETTY BABY"

#839-B "OH, LONESOME ME"

#840 — Same as #839 with calls by "JONESY"



#841-A "YANKEE DOODLE"

#841-B "NEW HEART OF MY HEART"

#842 — Same as #841 with call by 'Jonesy'

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SISSY BRITCHES

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NEW RELEASES

FIRST LONG PLAY #2001 with Johnny Schultz and Music by Clay Ramsey and the Old Timers

Side One: SALLY GOODIN...SPLIT YOUR CORNER... BIRDIE IN THE CAGE... ARIZONA STAR... LEFT OVER HASH

Side Two: WARMER UPPER... SALLY GOODIN HASH... SPLIT YOUR CORNER HASH... BIRDIE IN CAGE HASH... ARIZONA STAR ASH...

\$4.95 at your dealer now

Singles: 8138...S8138 Sally Goodin... Sally Goodin Hash... 8139...S8139 Split Your Corner... Split Your Corner Hash...

SEND FOR COMPLETE LISTING

Old Timer Record Co.

3703 N. 7th St., Phoenix, Arizona

was out last June she made tours of the playgrounds, conducting dances for the children while the adults continued at the YWCA. Both the childrens' and adults' programs are now in their second year and going strong. More adults came into the picture this winter as the result of a 9-week course starting in September.

Mrs. Hollingsworth calls the squares while her husband works on the floor assisting and organizing sets as needed. They work together on the floor when teaching couple dances, Mr. Hollingsworth then giving most of the instructions. The two of them have attended workshops and clinics wherever possible and are members of the Indiana Callers' Assn.

Our town is the locale for an incident which shows how square dancing makes the world smaller. A young man and his wife had just returned from service with the air force in Germany and was on leave. He had learned to square dance and call in Europe. A few months ago he read about the Hollingsworths in Sets in Order and wanted to look them up when he came home. This he did, attending a dance and doing some calling for us. The unusual

(Continued on page 57)

6th Annual



**Municipal Auditorium
OAKLAND, CALIFORNIA
SAT., MAY 2...SUN., MAY 3
CALLERS:**

**Sat. Nite: Max Forsyth, Harley Smith
Sun. Nite: Bob Graham, Max Forsyth**

ROUND DANCING

Roger and Jean Knapp

EXHIBITIONS — ROUNDUP BREAKFAST

**Advance Registration — Don Cotter
1213 Singletary Ave., San Jose 26, Calif.**

**Music by
Jack Barbour and His Rhythm Rustlers**

**Sponsored by Northern California
Square Dancers Association**

Alphabetical Index

This alphabetical index by title enables you to locate promptly any record in the main listings in which records are grouped by label names. Label names are abbreviated as follows:

[illegible]

A and E Rag Cap 0454
 Aba Daba Honeymoon
 Ace in the Hole
 Across the Alley from
 Adam and Eve
 Adios Muchachos
 After They've Seen Pa
 After You're Gone
 After You've Gone A
 Ain't She Sweet HD 21
 Alabama Jubilee
 Imp-1122, 91-91
 1807, 7-802, WI-5
 1025, Win-7144
 Alabama Jubilee
 World
 Alabama Lady
 Alabama Bound
 Alexander's Rag
 Alice Blue Gown
 A's en si Ranch
 All-American P
 Allegheny Mot
 Allie Made Bro

m O'Grak
m O'Grak
m O'Grak
m O'Grak
m O'Grak

\$1.25

Playboys. c-Bob Johnston

\$1.45.

m-Schroeder's Playboys
m-Schroeder's Playboys
m-Schroeder's Playboys

\$1.45

about calls by Bob Johnston
Playboys, one side with calls by Bob Johnston
m-Schroeder's Playboys. C-Al Johnston
m-Schroeder's Playboys. C-Darbin
m-Schroeder's Playboys. Harold Brusch

\$1.25

read at control

m. Bala Reel

\$1.15
Ed Gilman
m. Boom Chock Boys
m. Boom Chock A
8-10 Gals
C. Chock A
8-10 Gals
C. Chock A
8-10 Gals
C. Chock A

m. Boom Chock Boys
m. Boom Chock A
8-10 Gals
C. Chock A
8-10 Gals
C. Chock A
8-10 Gals
C. Chock A

Dance (40)

m. Zuke Williams Sing Band.
m. Zuke Williams Sing Band.
m. Zuke Williams Sing Band.
m. Zuke Williams Sing Band.

Practise Sdg No. 1 - No.
in the Sun Square Dance Orchestra, \$1.00

entral,

m. Ed Gilmore & Boom
m. Ed Gilmore & Boom
m. Ed Gilmore & Boom
m. Ed Gilmore & Boom

Ark Traveler Miss.
Que Woodson spot

78 r.p.m.
BS 1503 Baby's Romp - Cindy
BS 1513 Brian Patch - Liverpool

78 r.p.m.
BS 1501 Sugar Star Madonn
BS 1502 Eather's Choice A
BS 1503 Jodie's Madonn
BS 1504 Love Everything A
BS 1513 Crickets
BS 1514 Brian Patch - AD

78 r.p.m.
BS 1500 Cindy Balance

78 r.p.m.
BS 1504 Cindy Balance

78 r.p.m.
BS 1505 Sweetheart
BS 1506 Sunny Love
BS 1507 Cindy Love
BS 1508 She's Love
BS 1510 Dancing

85 1512
85 1513
85 1514
85 1517

1 Can 1
The Au

78 rpm
85 1505 PIZZA

78 rpm
804 1101
804 1102
804 1103
804 1104

78
804 568
804 561
804 567
78



Hoedowns (instructor)

78 r.p.m.	Bird Cage Reel (C) - Eight Ball Riley (A)	m-FunStiltors: C-Al
A1a-2104	Miss McLeod's Reel (A) - Washin' Day (A)	C-Al Brundage
A1a-2105		
78 r.p.m.	Singing Square Dances (with colls)	m-FunStiltors: C-Al Brundage
A1a-1101	Best Things in Life are Free - Booms-a-Tup! (When you were a tup)	C-Al Brundage
A1a-1102	Oh You Beautiful Doll - Yellow Rose of Texas	m-FunStiltors
A1a-1103	Those Wedding Bells are Breaking up That Old Gang of Mine - Little Old Log Cabin in the Lane	m-FunStiltors
		\$1.45
78 r.p.m.	Singing Square Dances (instrumental)	m-FunStiltors
A1a-2101	Best Things in Life are Free - Booms-a-Tup! (When you were a tup)	C-Al Brundage
A1a-2102	Oh You Beautiful Doll - Yellow Rose of Texas	m-FunStiltors
A1a-2103	Those Wedding Bells are Breaking up That Old Gang of Mine - Little Old Log Cabin in the Lane	m-FunStiltors
		\$1.25
	Round Dances	m-FunStiltors
	Conners (World is waiting for the sunrise)	

AQUA Records!

Patter Dances (with collis)
m-Cascade Hillbillies; one side with calls by Joe H
m-Cascade Hillbillies; one side with calls by Joe H
c-Heber Shoenen
m-Eddie "K"; c-Heber Shoenen

Hoodowns (instrumental)
m-Cascade Hillbillies; 2nd side with calls by Joe H
m-Cascade Hillbillies; 2nd side with calls by Joe H
m-Eddie
m-Eddie
m-Eddie
m-Eddie

Evergreen Breakdown (G)-Aqua Barn Spin (pat)
Catching Hen (A)
Catching Hen (B)-Catching Hen (A)
Evergreen Breakdown (G)-Catching Hen (A)
Evergreen Midget (D)-Sell the Cabbage (A)
Jackson's Breakdown (D)

Northwest W
Northwest W

Aqua-302	Wesley	Let the Sunshine In—Gents Cross Over (pt)	
Aqua-303	Clark Mundy	Musky of Favorites—Davy Crockett	
Aqua-304	Money Musk	Way to Tipperary—De Campione	
Aqua-305	Vodka Litters	Let the Sunshine In—Gents Cross Over (pt)	
Aqua-306	Heil Against the Devil	Up the Down	
Aqua-307	Up Jumped the Devil	Down the Road	
Aqua-308	Reggedy Ann	Let the Sunshine In—Gents Cross Over (pt)	
Aqua-309	Johnny Wainman's Breakdown	Wainman's Breakdown	
Aqua-310	Booming Polka	Let the Sunshine In—Gents Cross Over (pt)	
Aqua-311	Salty Dog Rag	Let the Sunshine In—Gents Cross Over (pt)	
Aqua-401			

[illegible]

6-16P-1147
 32. Win 7605-
 4605
 30072 930022
 WI 573-571-
 456577
 WI 578-
 452378

78 1.07
 Aqua 201 Pony Boy--Rango
 Aqua 202 Waltz Romance--J. S. A. Miel
 Aqua 203 Little Spanish Two-Step--Vienna Dreams

All listed records on this label (except hoedowns) come with printed call or mail

4

Little Window Mac-17
753-1575-1928
S/D-1003;
Flk-1266
The Rabbit HM-2008-2208
Rt-4120
Women Nzc-797-7975
Fila-1101
Wm's Profile
Nasz Wozir Flk-0454043;
Ct Schettische Cap-0454043;
ernte Whurl S-4100;
panecas Mac-4008
FS-1593
chen & dumplings Wen-7159 7459
FQ-1083
chen Feed S/D-1107
icken in the Breadpan S/D-1144;
Plucker CTS-1144;
icken Reel Kis-155-154; DT-8079;
imp-1032; DT-8079;
58079
Chinatown My Chinatown Imp-1236;
W-Sis-510-910
W-Cap-0454037;
Chinese Breakdown S/D-2003;
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 Cindy Balance BM-114-15; FB-1081
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 Climbing Up the Golden Stairs
 FB-1517 Fik-7328
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BLUE STAR Records!
 Patter Dances South Carolina

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m Indian Love Call—Lacy River
 Dait Bounce (It's Peave Dance)—Slumbling
 Peab-Ahoo—Bye Bye Blues

CAPITOL Records
 Potter Dances (with collis)
 Sashy Out (Pretty Little Waddler)
 De-It-Do Foo (Uncle George)—Around Just one (Bibi Chestnut)
 Wheel Around (Raccoon's Tail)—Mick Vanzey
 → & Ladies Whirl (Miss Vanzey) The Route (Hornet's nest)
 m-Slim & his Country Cousins
 m-Slim & his Country Cousins
 c-Herb Greengrass
 c-Herb Greengrass
 c-Raymond Smith
 m-Jack Barbours
 m-music 1-caller

60
 Sumptuous band
 The Bam Song
 Bundle of Love
 Sunhouse Reel

De-It-Do Foo (Uncle George)
 Wheel Around (Raccoon's Tail)
 → & Ladies Whirl (Miss Vanzey)
 m-Slim & his Country Cousins
 m-Slim & his Country Cousins
 c-Herb Greengrass
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 c-Raymond Smith
 m-Jack Barbours
 m-music 1-caller

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Aqua-705	American Tango—Aqua	Meditation Waltz	(Sideboards of U.P.)
Aqua-706	Hungry Rat Niche	Hungry Rat	Illegion Waltz (Chrysler Bx.)
Aqua-207	Waltz Whispers—Kier	Waltz Whispers	
Aqua-708	Linda Carver—North Sea	Dance	
Aqua-709	Waltz Carver—Surrey	Risk	Courtesy
7" 45	Tennessee Waggoner	10-11	Southern with the fringe on top.
Aqua-311445	Singing Square Dances	(flip—)	with and without
7" 45 r.p.m.	Let the Girls Keep Ringing		
78 r.p.m.	Square Dance Gals—Workin'		
Bal-704 Bal-707	You Got a Gal—Dangin' Dan	Down	
78 r.p.m.	Dance Your Troubles Away	(Put on Singing Square D-	
Bal-101 Bal-102 w/ 125 v/ 106	We've Got Rhythm—Whisper		
78 r.p.m.	Changes—By and By		
78 r.p.m.	Wonderful Evening Br.		

Dance Your Troubles Away (Swing or Square) the sun shines Hallelu!
 We're Got Rhythm the sun shines Hallelu!
 They're Got Rhythm the sun shines Hallelu!
 Changes - By and by the sun shines Hallelu!
 Wonderful Feeling - She Loves to Dance with you the sun shines Hallelu!
 1-13 p.m.
 10 Down-Square Dance the sun shines Hallelu!
 Got a Gal-Swingin' the sun shines Hallelu!
 2-3 p.m.
 10 Down-Square Dance the sun shines Hallelu!
 Got a Gal-Swingin' the sun shines Hallelu!
 3-4 p.m.
 10 Down-Square Dance the sun shines Hallelu!
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 4-5 p.m.
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 5-6 p.m.
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 6-7 p.m.
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 8-9 p.m.
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 9-10 p.m.
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 Got a Gal-Swingin' the sun shines Hallelu!
 10-11 p.m.
 10 Down-Square Dance the sun shines Hallelu!
 Got a Gal-Swingin' the sun shines Hallelu!
 11-12 p.m.
 10 Down-Square Dance the sun shines Hallelu!
 Got a Gal-Swingin' the sun shines Hallelu!

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BENZ Records:

voices (flip—with and without calls)
m-Farmer Struts & Mountaineers; c-Ben Baldwin, IT

MOUNTAIN RECORDS:

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Viva Amour—Double Star
Old Fall River Line—Catch all Miss MacLeod's Reel
Young Long Limbs—Fling around Yummy in Texas
Stand between the Sides like a Jig Joint—Right Elbow Raul
Hoodowns (Instrumental)
m-Rock C
m-Rock C
m-Rock C
m-Rock Can
m-Doris Cooley
m-Doris Cooley
m-Doris Cooley
m-Doris Cooley
\$1.25
m-Westerners
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C-Heber Shoemaker

Alphabetical Index (cont'd.)
Attomande Pass-Thru CM-68
All Four Ladies-Arkansas Travels
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CM-68

1945	1946	1947	1948	1949	1950	1951	1952	1953	1954	1955	1956	1957	1958	1959	1960	1961	1962	1963	1964	1965	1966	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100	2101	2102	2103	2104	2105	2106	2107	2108	2109	2110	2111	2112	2113	2114	2115	2116	2117	2118	2119	2120	2121	2122	2123	2124	2125	2126	2127	2128	2129	2130	2131	2132	2133	2134	2135	2136	2137	2138	2139	2140	2141	2142	2143	2144	2145	2146	2147	2148	2149	2150	2151	2152	2153	2154	2155	2156	2157	2158	2159	2160	2161	2162	2163	2164	2165	2166	2167	2168	2169	2170	2171	2172	2173	2174	2175	2176	2177	2178	2179	2180	2181	2182	2183	2184	2185	2186	2187	2188	2189	2190	2191	2192	2193	2194	2195	2196	2197	2198	2199	2200	2201	2202	2203	2204	2205	2206	2207	2208	2209	2210	2211	2212	2213	2214	2215	2216	2217	2218	2219	2220	2221	2222	2223	2224	2225	2226	2227	2228	2229	2230	2231	2232	2233	2234	2235	2236	2237	2238	2239	2240	2241	2242	2243	2244	2245	2246	2247	2248	2249	2250	2251	2252	2253	2254	2255	2256	2257	2258	2259	2260	2261	2262	2263	2264	2265	2266	2267	2268	2269	2270	2271	2272	2273	2274	2275	2276	2277	2278	2279	2280	2281	2282	2283	2284	2285	2286	2287	2288	2289	2290	2291	2292	2293	2294	2295	2296	2297	2298	2299	2300	2301	2302	2303	2304	2305	2306	2307	2308	2309	2310	2311	2312	2313	2314	2315	2316	2317	2318	2319	2320	2321	2322	2323	2324	2325	2326	2327	2328	2329	2330	2331	2332	2333	2334	2335	2336	2337	2338	2339	2340	2341	2342	2343	2344	2345	2346	2347	2348	2349	2350	2351	2352	2353</
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Sincerely yours,
CLAIRE LEWIS

(Continued from page 54)

thing about the whole incident is the fact that this young man's home is just 6 miles from Richmond! Both his and our caller's families have lived in and around Richmond all of their lives but never knew each other. It was necessary for him to read Sets in Order in Europe in order to learn who his "neighbor" was.

Yes, things are progressing here and we feel most fortunate to have available the YWCA facilities and enthusiastic instructors like Max and Marian Hollingsworth.

SASKATCHEWAN DOINGS

The Dudes and Dolls and Taws and Ties, both Rosetown clubs, jointly sponsored a New Year's Eve Square Dance. Twenty-seven sets of dancers from a 50-mile radius joined together to dance in the New Year at United Church Hall. Noisemakers were the order of the evening, the official ones being John Brown of Harris and Fern Desharnais of Rosetown, who alternated at the mike. Proceeds were donated to the Boy Scouts Assn.

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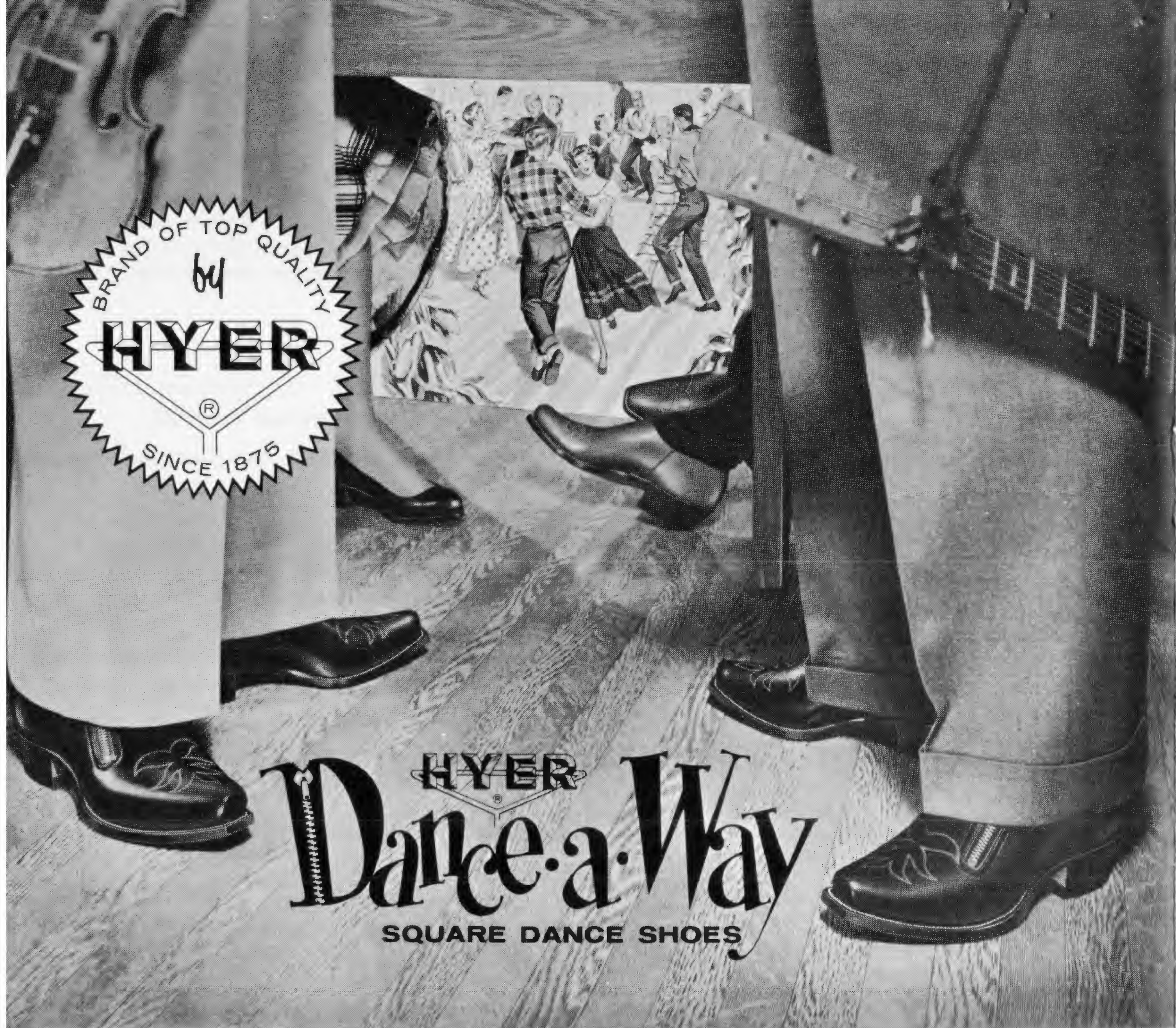
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(10c each in quantities of 100 or more)				
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SINGING VS. PATTEN CALLS

By Arna May Moss, Port Arthur, Texas

IS THE controversy which is arising in some areas justified? Is the situation out of hand? Are too many singing calls being presented at the square dances and not enough patter calls? Rumblings indicate that some discussion on this question may be appropriate.

In favor of the singing calls is the fact that the beginning caller can learn them easily, the timing being already worked out for him. Also, the figures are usually directional, so no walk-

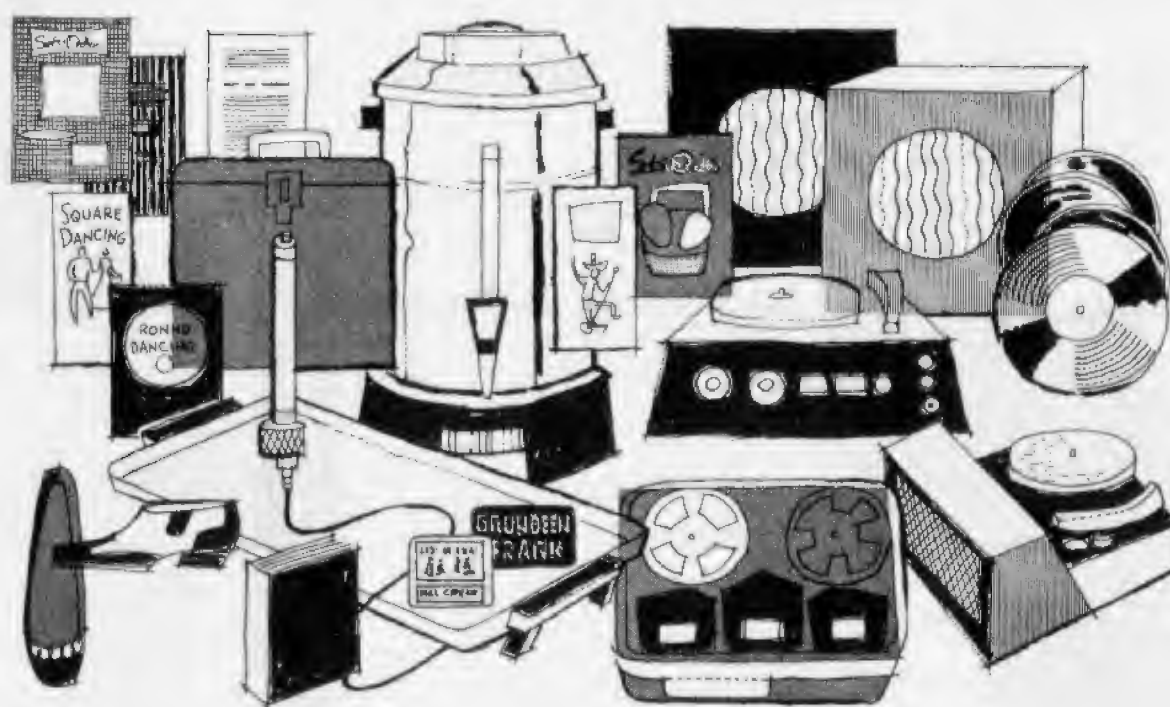
through is necessary.

The successful patter caller must, on the other hand, have a good sense of rhythm and timing or else develop one, along with the other necessary attributes of a successful caller, of course.

The situation may boil down to the fact that the beginner caller can use some help from those older in experience. If he is using an over-balance of singing calls it might well mean that he finds the others too difficult for him at this stage and here is where the more experienced caller can step in and help.

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Another course open to the beginning caller is to attend a summer school or week-end camp. These are the best possible places to get help in the calling field, with professionals who are there for just that purpose. Since everyone is learning at the same time, there need be no hesitancy in asking for help.

Callers, if your dancers seem to be lagging in enthusiasm, you might take stock of your calling repertoire and see if you indeed include too many of the easily-learned singing calls. Investigate some of the patter calls which have

interesting figures, work out the timing, practice until you can do one well, then start work on another. This will add interest and excitement to your dances.

Dancers, if your caller's program seems to lean too much towards the singing calls, you might ask him tactfully if he knows such-and-such a call which you have heard about, in the patter line, and encourage him to present it to your group.

After all, we can't have a well-balanced square dance meal with just dessert; meat and potatoes belong on the menu, too.

HERE ARE THE HOEDOWNS WE MENTIONED LAST MONTH

AC 148 S — LONG JOHN

AC 148 SO — TURKEY IN THE STRAW

45 RPM

Music by Jack Carter and His Country Ramblers



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NIGHT OWLS DANCE

By Herb & Gloria Joseph, Columbus, Nebr.

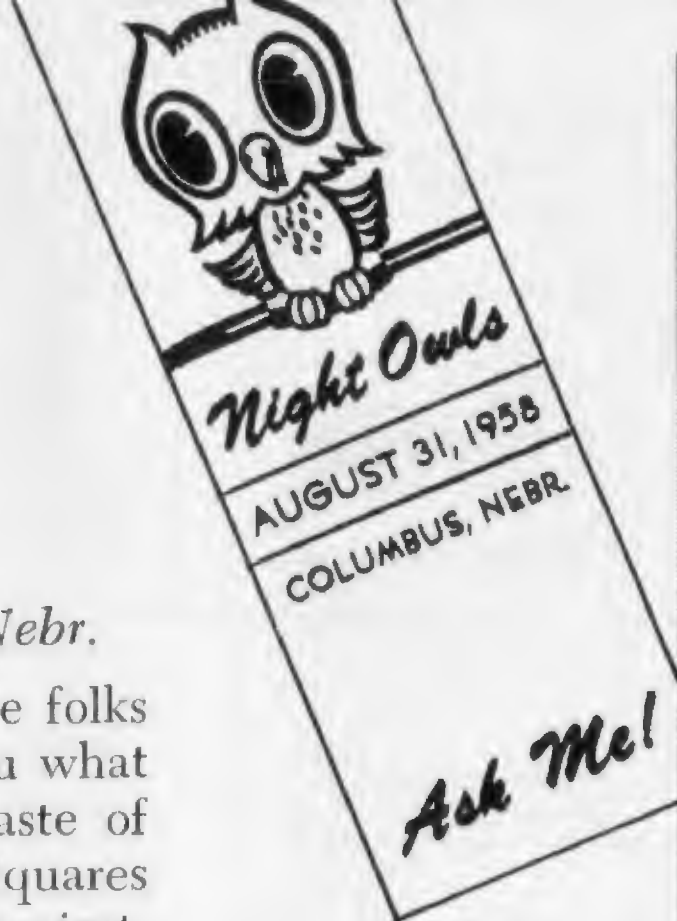
EVER been a Night Owl Square? The folks in Columbus, Nebraska, can tell you what it is like as they sampled their first taste of night owl dancing recently. Harolds Squares was the club to sponsor this audacious project, starting the dance at 9 P.M. and continuing it until 5 A.M. At 11 P.M. the dancers were fortified by sandwiches, cake and coffee. Three or four squares were served at a time while the others danced.

Around 2 A.M., again without interrupting the dancing, a club committee began serving breakfast to all who wanted it. Almost all of the dancers paused to consume pancakes and sausages or eggs.

Indefatigable callers who kept this night owl shindig rolling were Harold Bausch, the regular caller, Earl Krumm and "Pappy" Bill Schroeder, with Bausch handling the main portion of the calling for this strenuous 8-hour marathon of dancing.

Dancers came from 19 different towns and of the 20 squares who started the night so bravely, 86 dancers stayed until five. Each of these received a special ribbon to wear on his name tag. They all affirmed that they had been kept so busy dancing they hadn't had time to get tired until they stopped.

Pause for refreshment. Sausage and pancakes tasted pretty fine at 2 A.M.



Still on his feet in the wee sma' hours, Harold Bausch calls for the Night Owl dancers.

SAMPLE DANCE PROGRAM

Here is a typical Saturday night dance program at Hunt Center, Tampa, Fla., with Don Armstrong doing the calling. Rounds are indented.

My Home Town
 Deep Freeze
 High Society
 Gadabout
 Got a Match Mixer
 Honeymoon Waltz
 Cindy Balance
 Dixie Divider
 Everywhere You Go
 Tennessee Two-Step
 Broken Sixpence Contra
 Tammy
 I Saw Your Face in the Moon
 Elbow Allemande
 Dance Those Gals Around
 You Can't Get Lovin'
 Cinderella Waltz
 Bless Your Pea Pickin' Heart
 San Jacinto Star
 Take Me Back to Colorado
 Love Me
 Left-Footed One-Step
 Trade Winds
 Broken H
 Put a Ring on her Finger
 Champagne Time
 Free Waltz
 Mine All Mine
 Salt and Pepper
 Trail of the Lonesome Pine

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...VIA Name Tags!!



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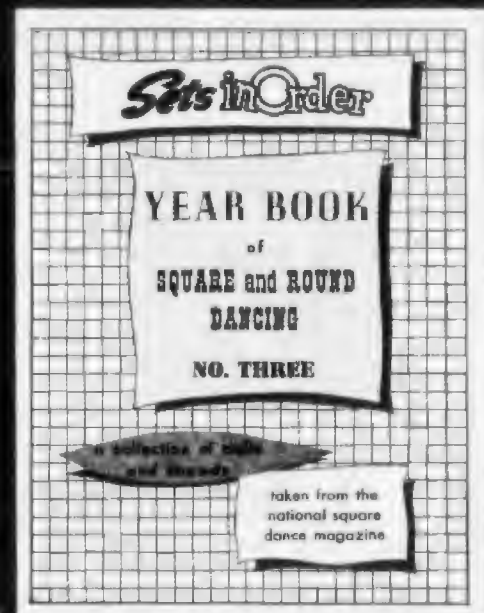
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design A or B.

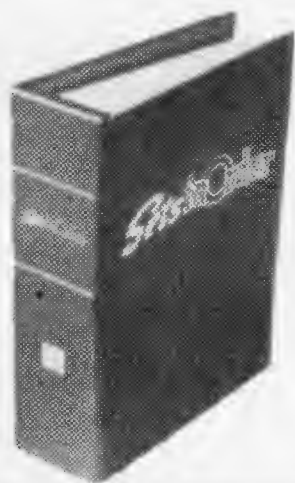
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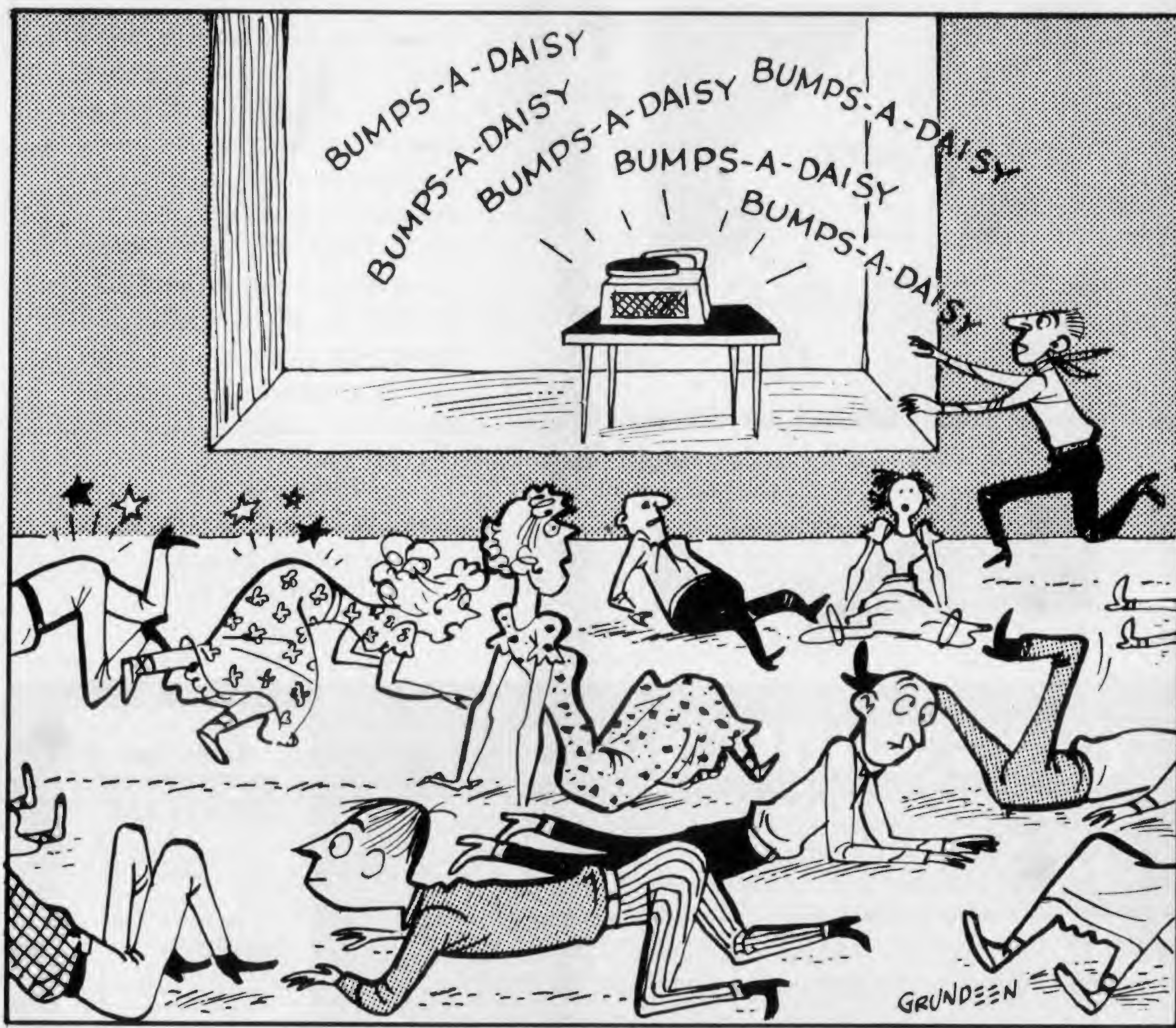


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geared his calls to more experienced dancers. His album — *A Night at Rinky Dinks*—SIO 4003 —is exciting & full of challenge. You'll enjoy this one.

LEE HELSEL

has two top notch albums, SIO 4001 — *Square Dance Party* has 14 fun dances and SIO 4004 *Square Dance Party* #2 has plenty of 'toughies'

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